MT
545
.R62
A38
1913

B.Y.U.
LIBRARY

Digitized by the Internet Archive
in 2011 with funding from
Brigham Young University

http://www.archive.org/details/advancedlessonsf00robi

ADVANCED LESSONS FOR THE HARP

COMPRISING PRELUDES IN MINOR KEYS.
GLISSANDOS AND SOLOS IN CHARACTERISTIC FORMS
FOR HARP
ACCORDING TO THE FAMOUS
HASSELMANS METHOD

"Wake into voice each silent string
And sweep the sounding lyre."

BY

GERTRUDE INA ROBINSON

Price $2.75

CARL FISCHER COOPER SQUARE NEW YORK
BOSTON 380 BOYLSTON ST. CHICAGO L. B. WILSON BLDG.

Preface.

The author, following the form adopted in "First Lessons for the Harp" has prepared these "Advanced Lessons for the Harp" as a continuation of the first book, in which the pupil is carried through the fundamental technic and the major keys. The study of the minor keys naturally follows; therefore, the "Advanced Lessons" begin with the minor scales and chords, each of these scales in their *Harmonic* form being illustrated with a prelude, and enough examples of the *Melodic* minors to give a clear understanding of them.

After this, a heretofore much neglected field has been given attention,- that of the Enharmonic or four toned scale,- in which the tones of the tonic chords are doubled on adjoining strings, while the sixth of the scale is produced by a single string. These are carried through all major keys, showing how far this construction is possible.

Further on a few of the more common and natural forms used on the harp have been illustrated with compositions, showing their general characteristics and development from the simple minuet form.

The pupil who fully masters these volumes, can never be confused, or fail to understand the fundamental principals of theory or technic. It is with the hope that these necessary principles have been made interesting and melodious, that this work is presented by

The Author.

Advanced Lessons For The Harp.

Gertrude Ina Robinson.

THE HARMONIC MINOR SCALE.

In the relation of the major and minor scale, we find the thought expressed throughout all nature, the strong and the weak, - the major commanding; the minor following. This is particularly evident in the relation of the major and the *Harmonic* minor scale, the masculine and the feminine of the musical world; the one, plain, sturdy, frank, positive; the other, sensitive, complicated, fascinating, clinging; the feminine complement of the masculine musical mind; both capable of the expression of joy and grief. It does not then follow that the pathetic must at all times be expressed by the minor. It is rather a realization of the words; "The strong shall become weak, and the weak shall wax strong."

The diatonic minor scales are built on the third below the tonic of the corresponding major scale; for instance, the relative minor of the key of C is A minor, which is a third below C, or the sixth of the scale of C. The minor scales have two distinct forms:— Harmonic and Melodic.

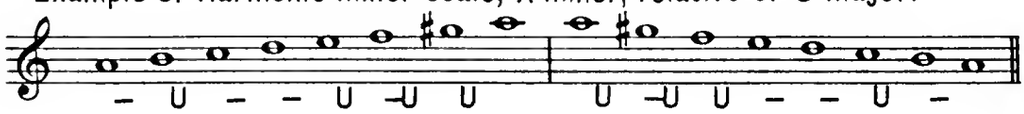
The Harmonic minor scale is formed of – U – – U –U U ; and this form remains the same ascending and descending the scale.

(U indicates half tone.)

(– indicates whole tone.)

(–U indicates one and a half tone.)

Example of Harmonic minor scale; A minor, relative of C major.



This form is determined by the requirements of the ear, and therefore must serve as a pattern for all Harmonic minor scales. It will be seen that to follow out this pattern of whole and half tones, it is necessary to raise the seventh of the minor scale one half tone, and the form remains the same ascending and descending the scale.

Thus we form the following general rule;

> Build the Harmonic Minor scale with the keynote on the third below the keynote of the corresponding major scale, retain the signature of the major scale, and raise the new seventh one half tone ascending and descending the scale.

In the following we give the Harmonic minor scales, with the tonic, dominant and sub-dominate chords of each, and a prelude to illustrate the use of each of these minor keys.

It will be noticed that in the Harmonic minor scales the raised seventh becomes a part of the signature, in that we direct to *fix* the pedal, whatever it may be, similtaneously with the signature of the major key.

C C
17445-60

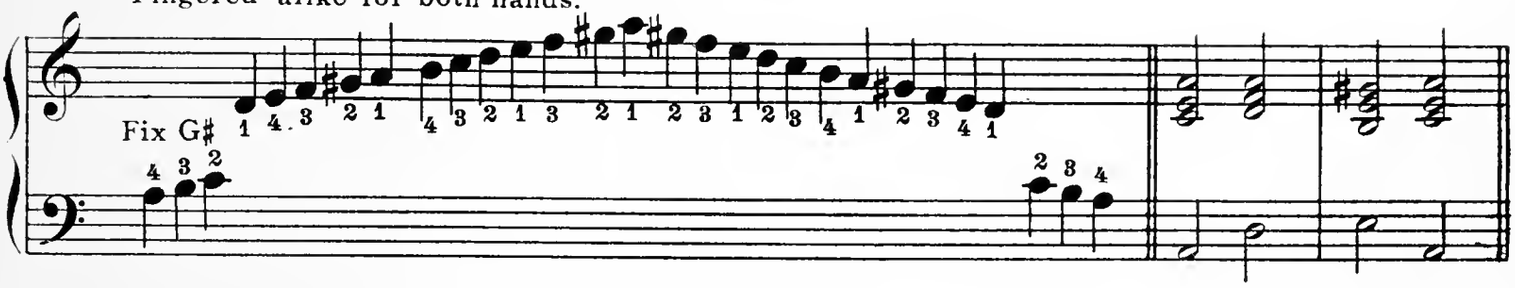
Copyright MCMXIII by Carl Fischer, N.Y.
International Copyright secured.

Harmonic Minor Scales.

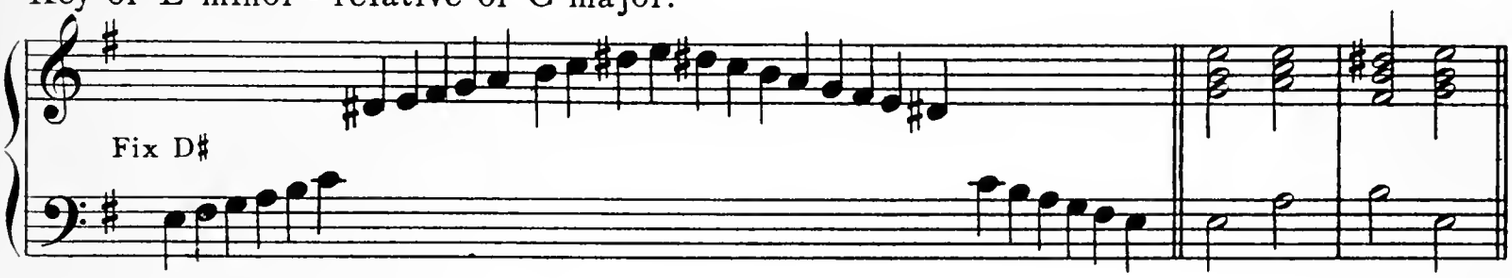
Form ascending, – U – – U – UU, descending (the same reversed) U – UU – – U – .

Key of A minor - relative of C major.

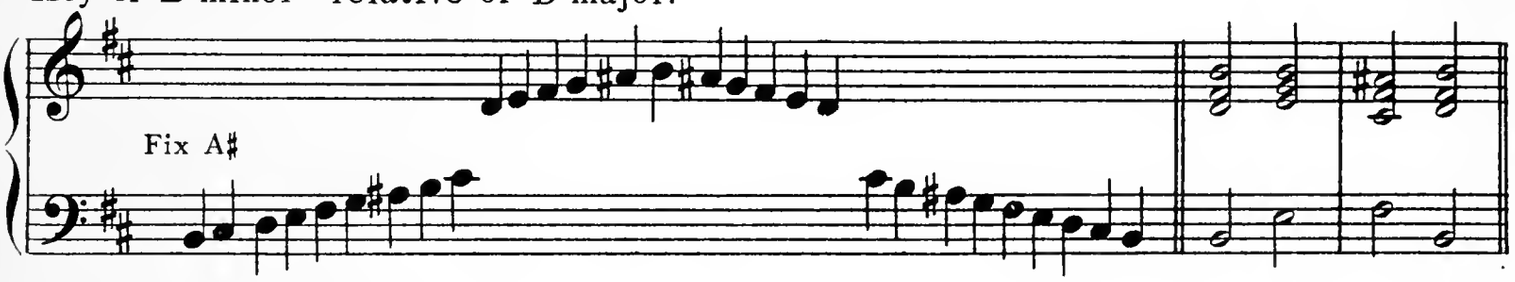
Fingered alike for both hands.



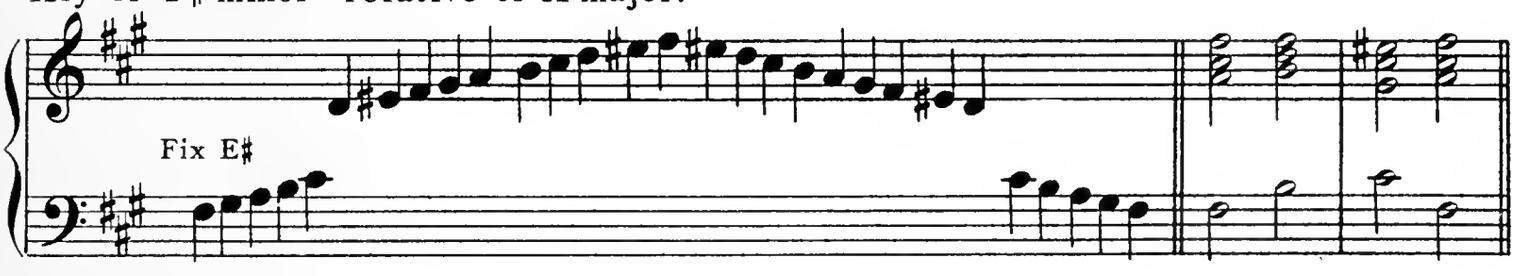
Key of E minor - relative of G major.



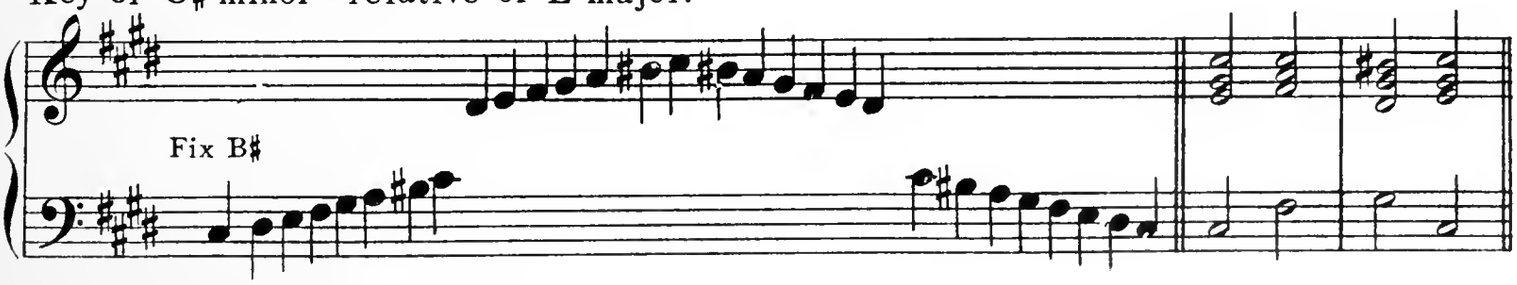
Key of B minor - relative of D major.



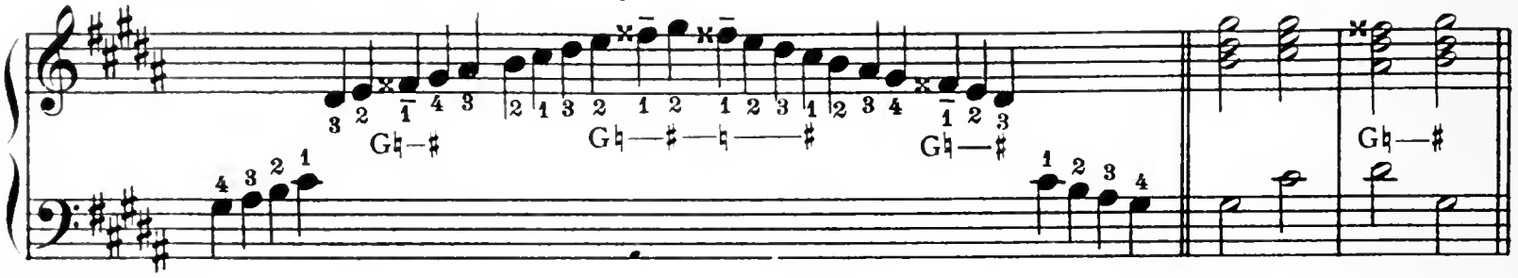
Key of F♯ minor - relative of A major.



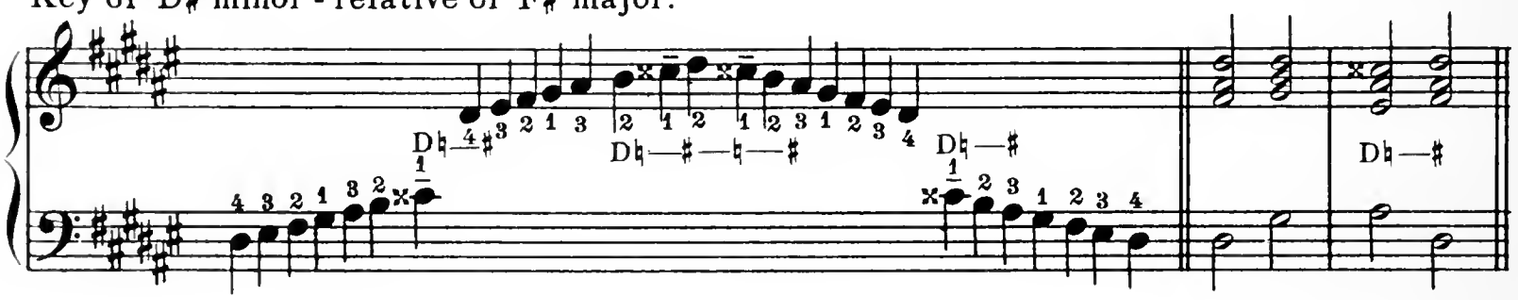
Key of C♯ minor - relative of E major.



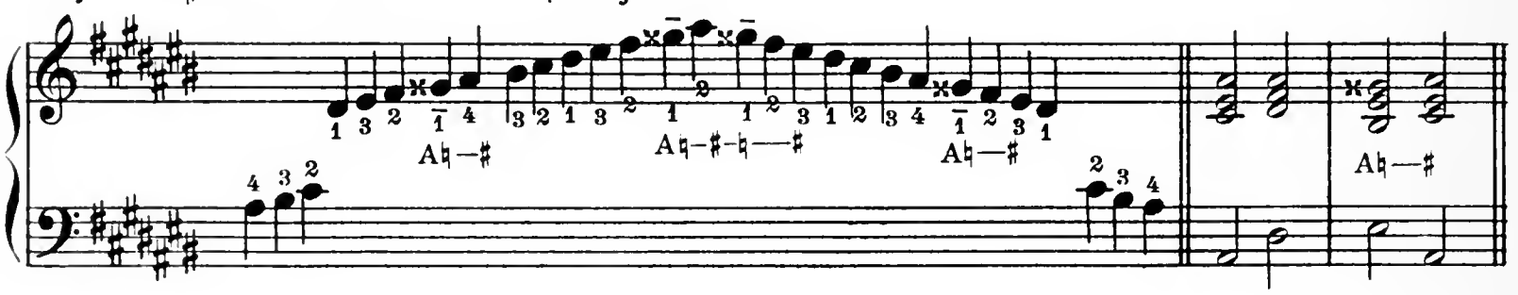
Key of G♯ minor - relative of B major.



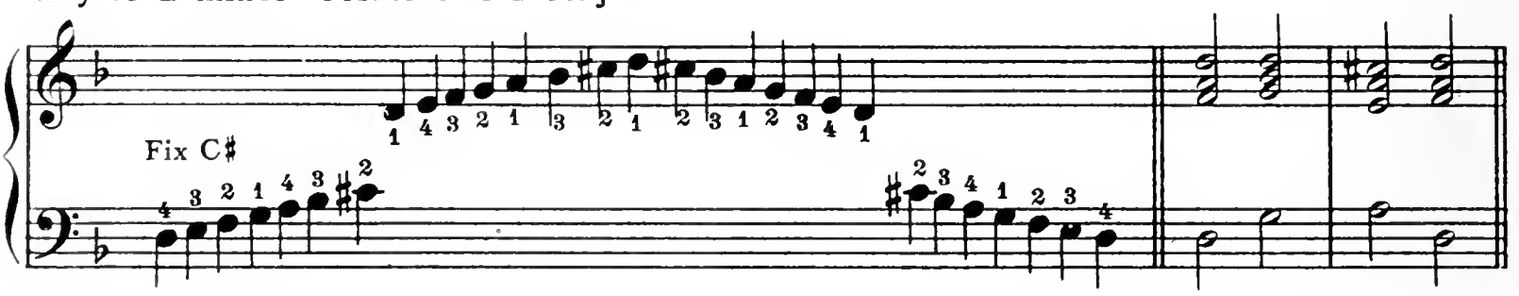
Key of D♯ minor - relative of F♯ major.



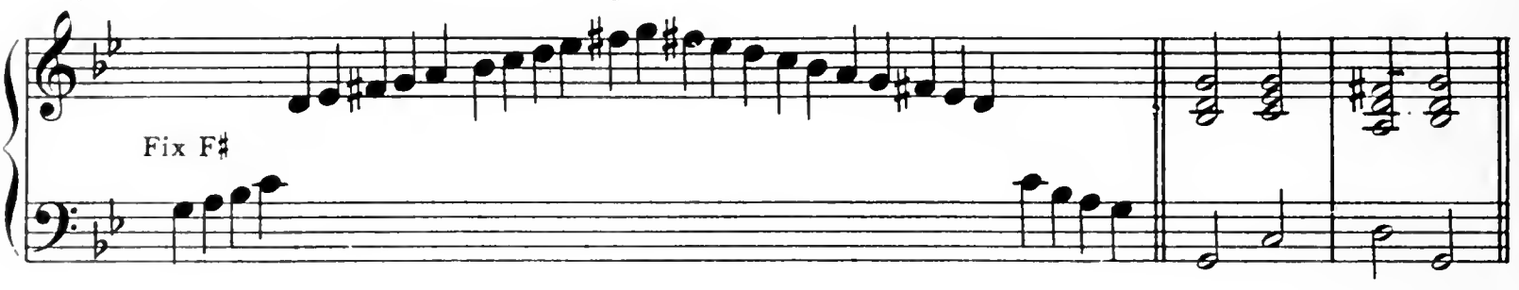
Key of A♯ minor - relative of C♯ major.



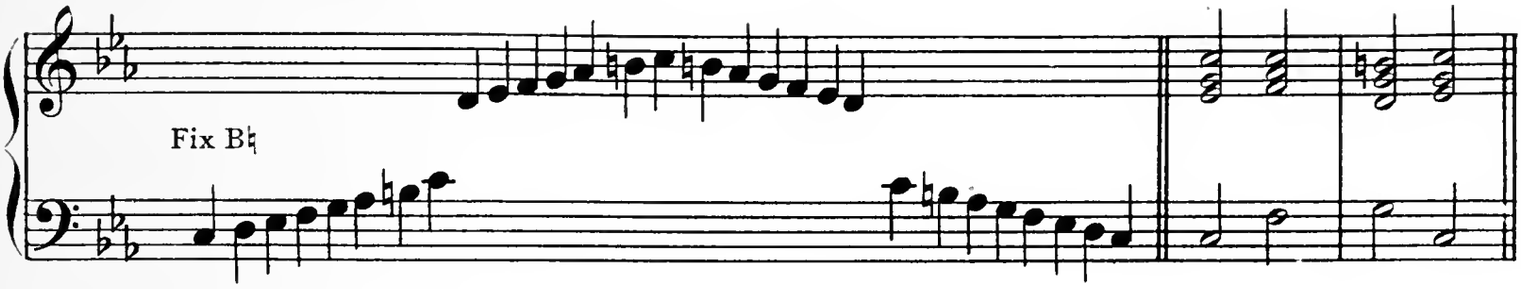
Key of D minor - relative of F major.



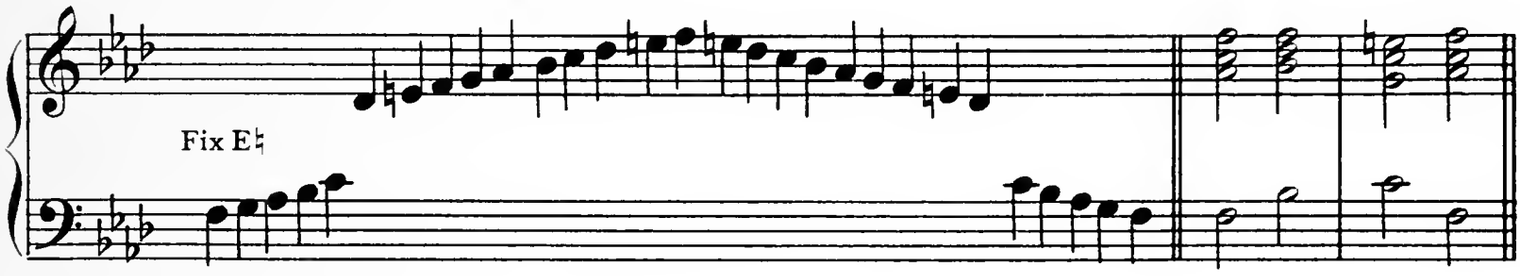
Key of G minor - relative of B♭ major.



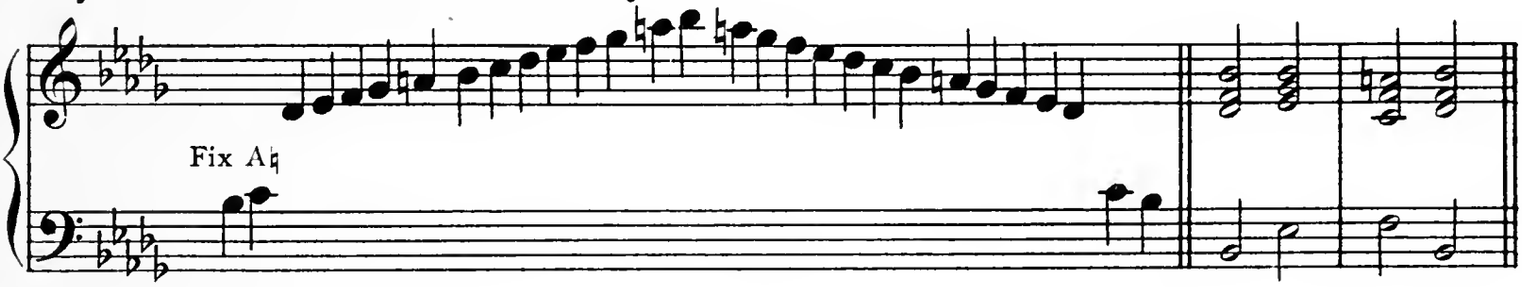
Key of C minor - relative of E♭ major.



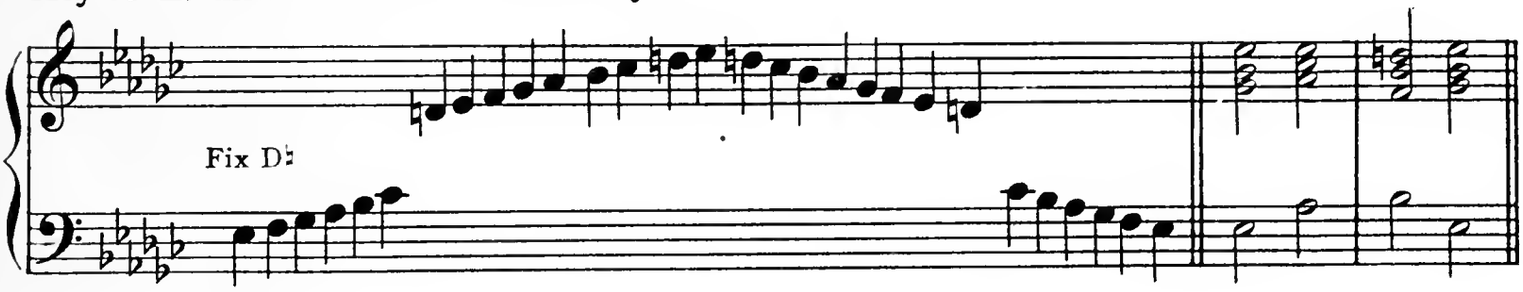
Key of F minor - relative of A♭ major.



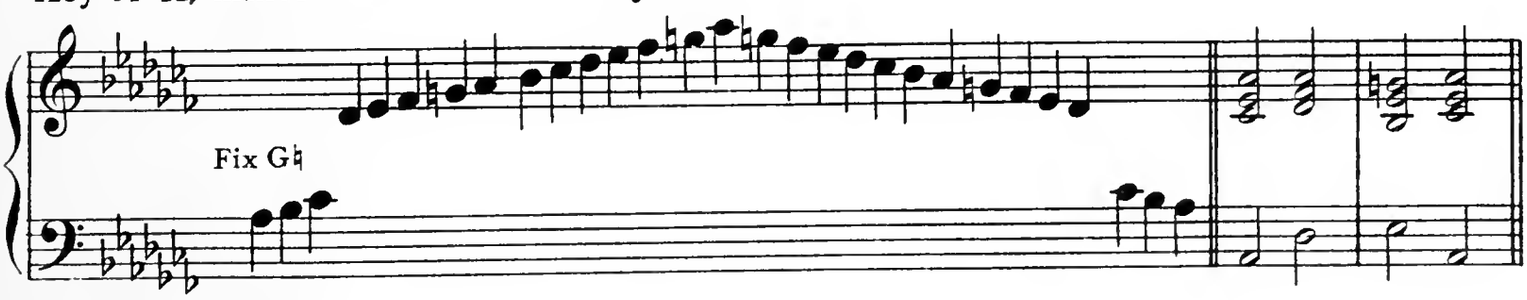
Key of B♭ minor - relative of D♭ major.



Key of E♭ minor - relative of G♭ major.



Key of A♭ minor - relative of C♭ major.

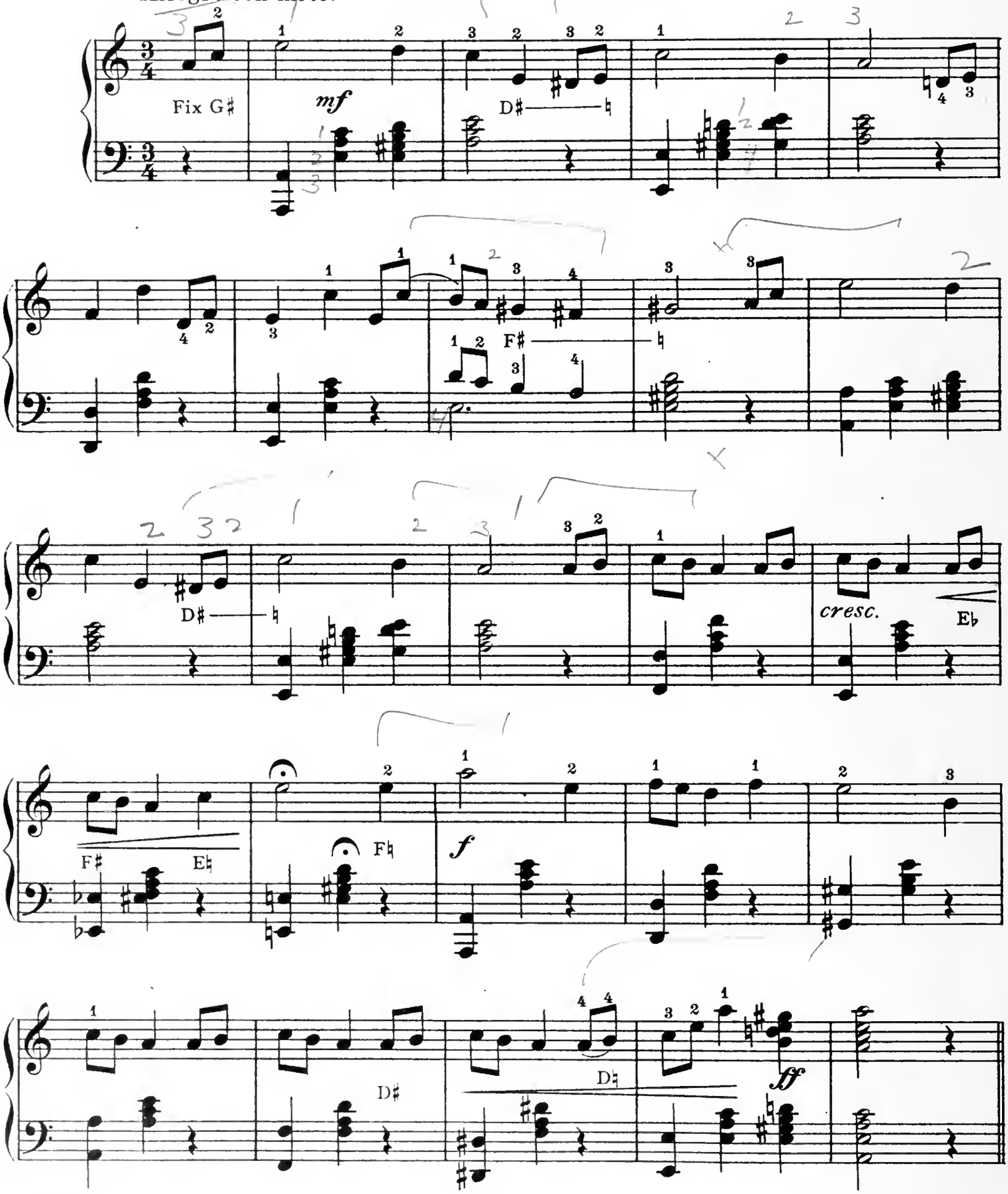


Preludes in Harmonic Minor Keys.

Gertrude Ina Robinson.

Key of A minor - relative of C major.

Allegro con moto.



Key of E minor - relative of G major.

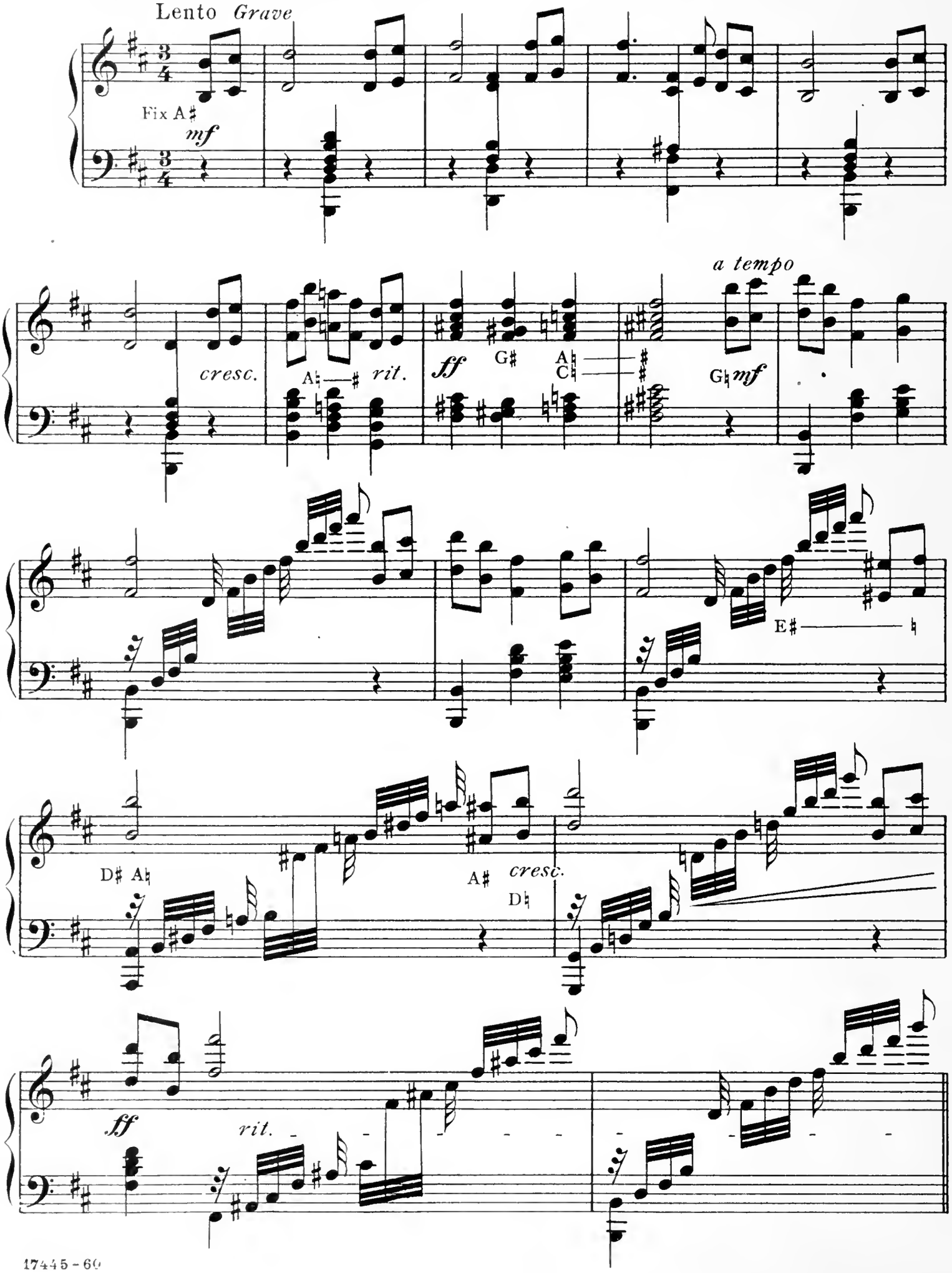
Andantino

Fix D♯

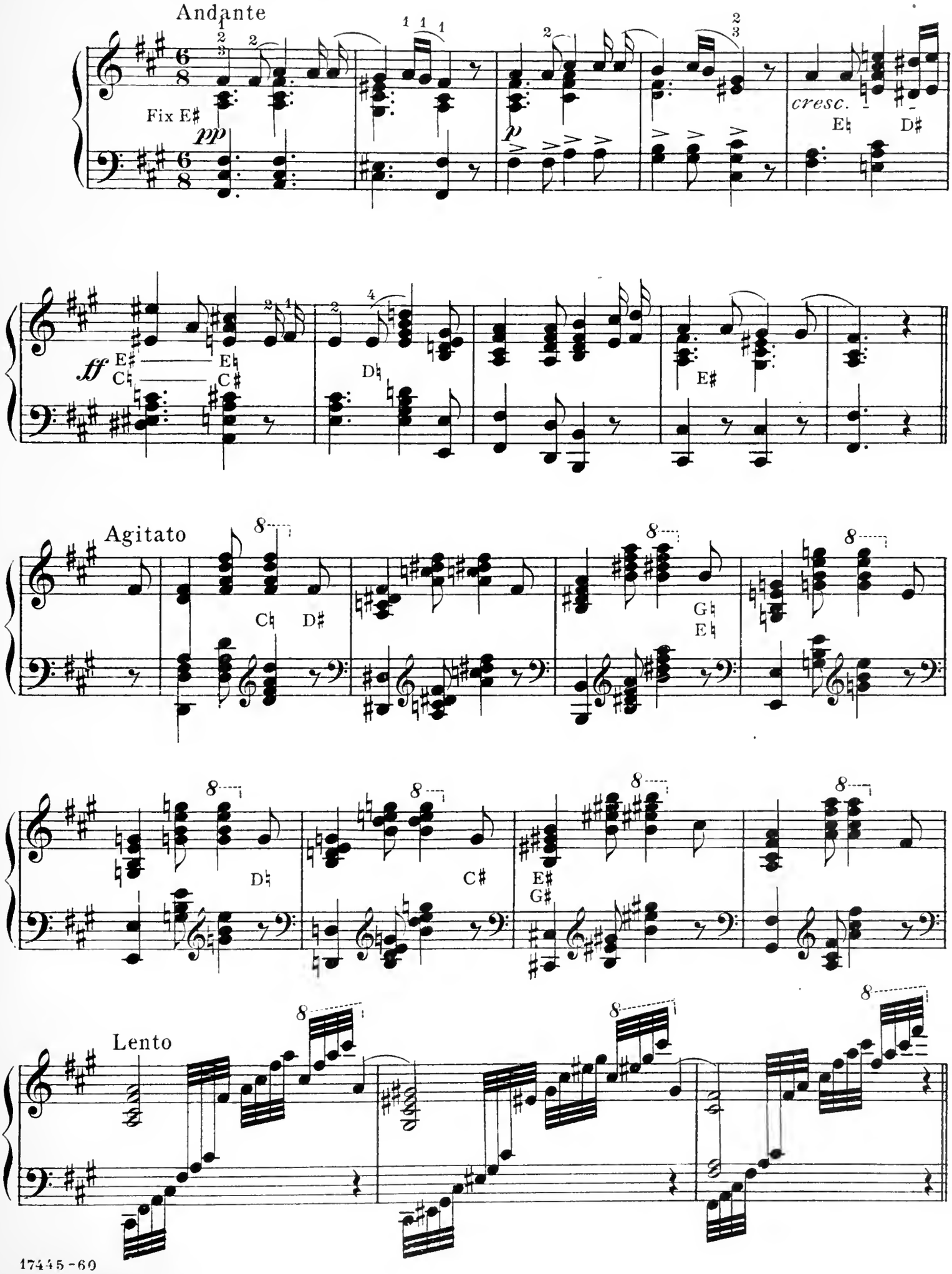
en table

C♯ C♮ G♯ G♮ F♮ G♯ C♯ F♯ G♮ C♮ G♯ G♮

Key of B minor - relative of D major.

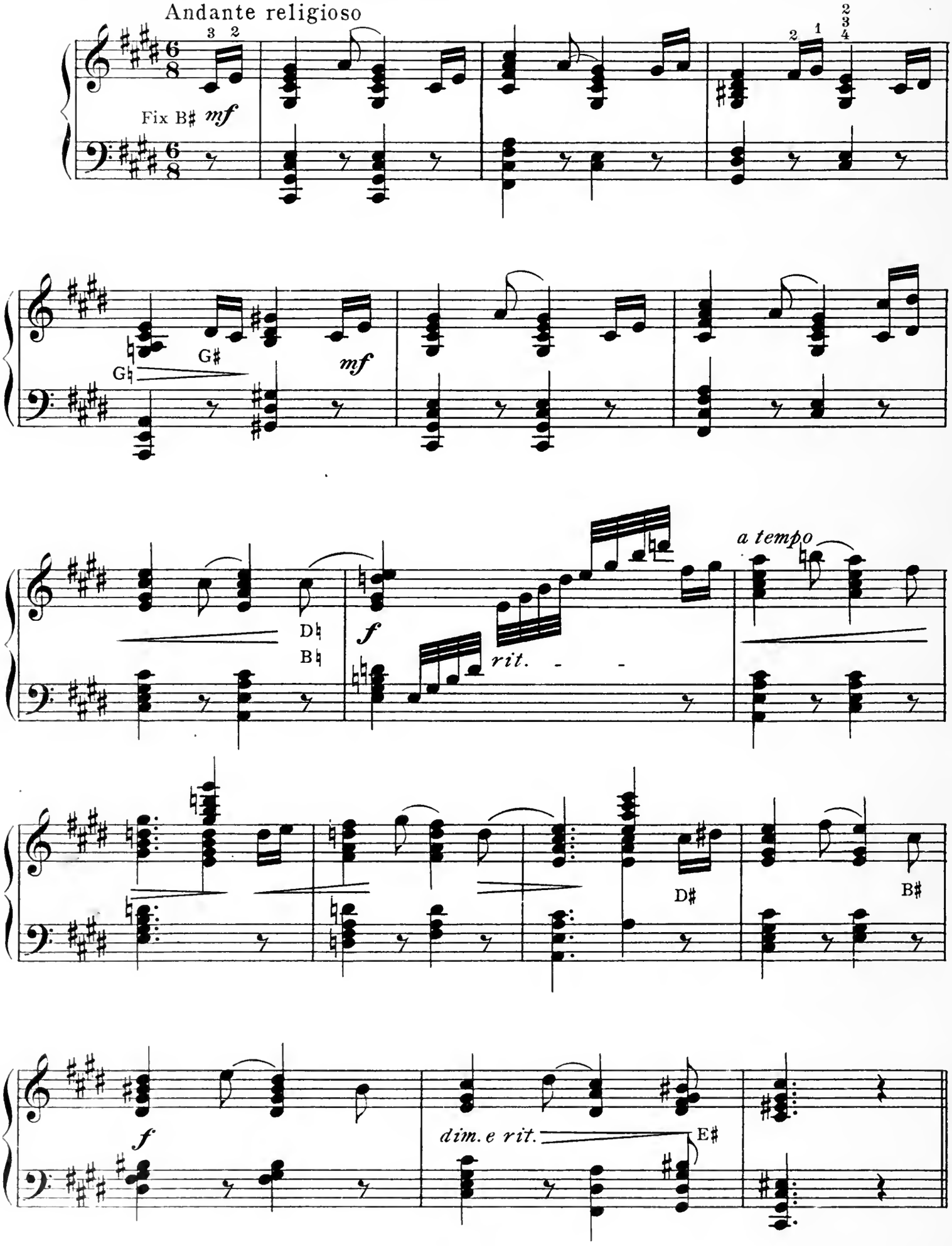


Key of F♯ minor - relative of A major.

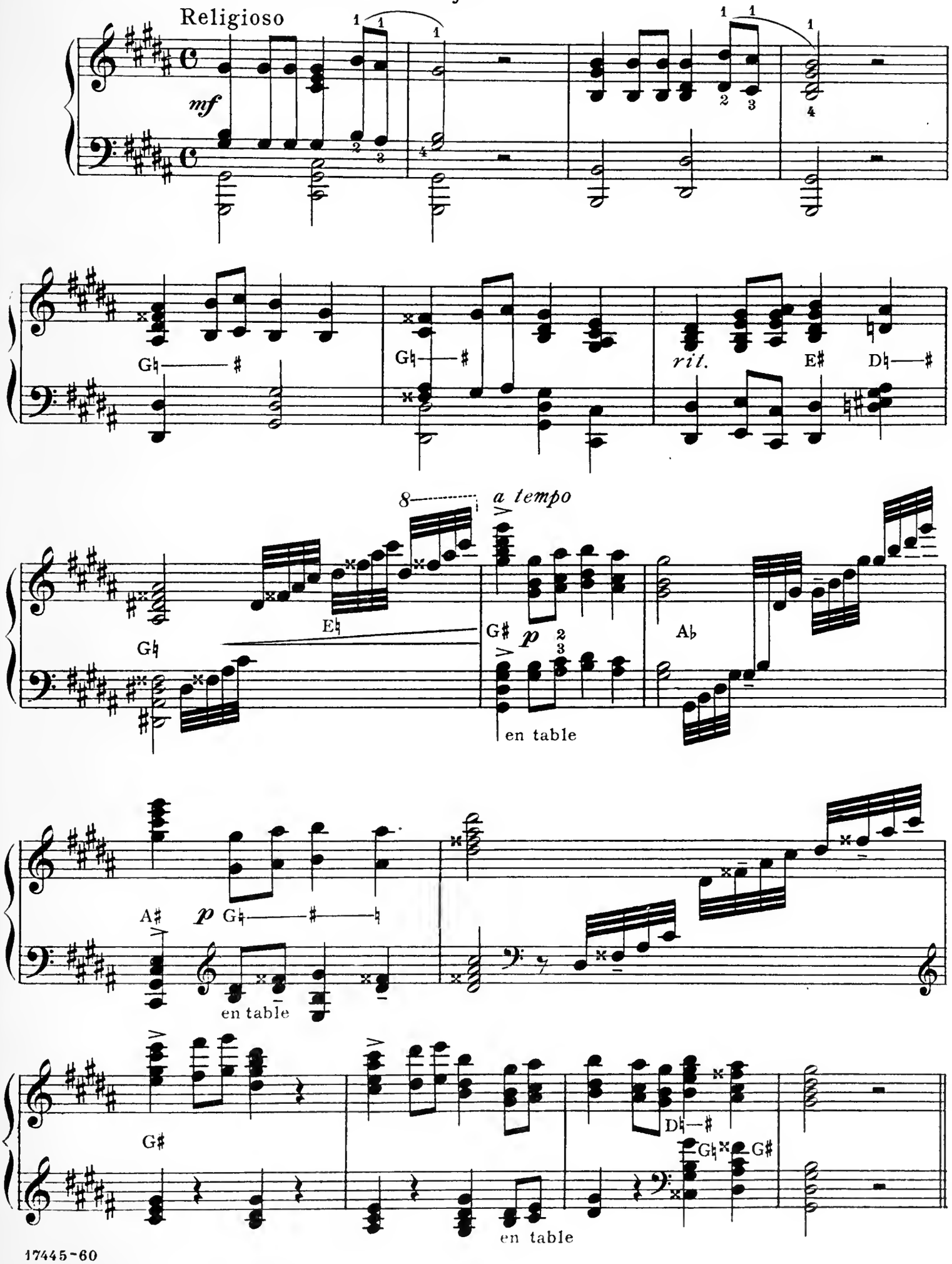


Key of C♯ minor - relative of E major.

Andante religioso

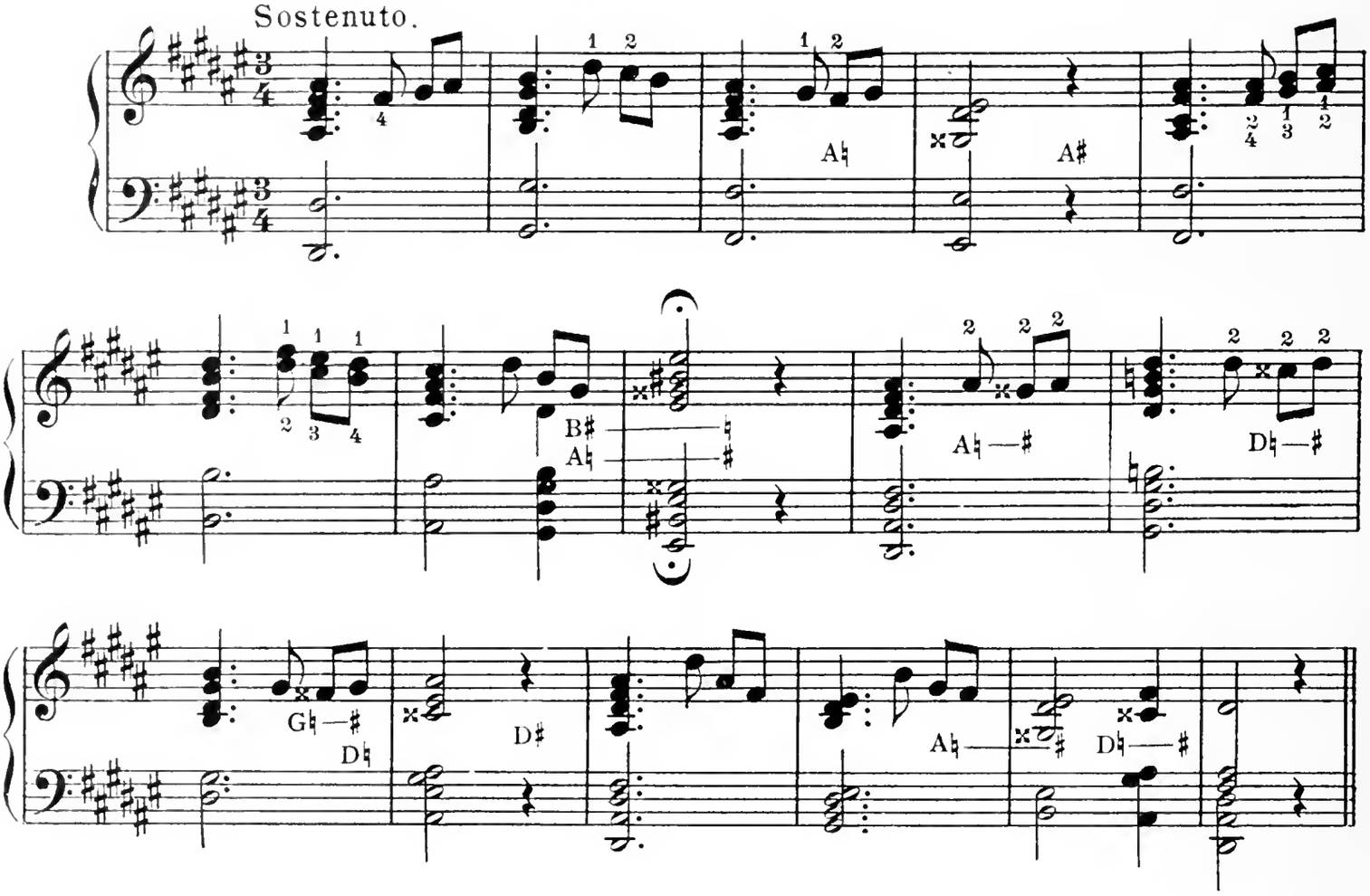


Key of G♯ minor - relative of B major.



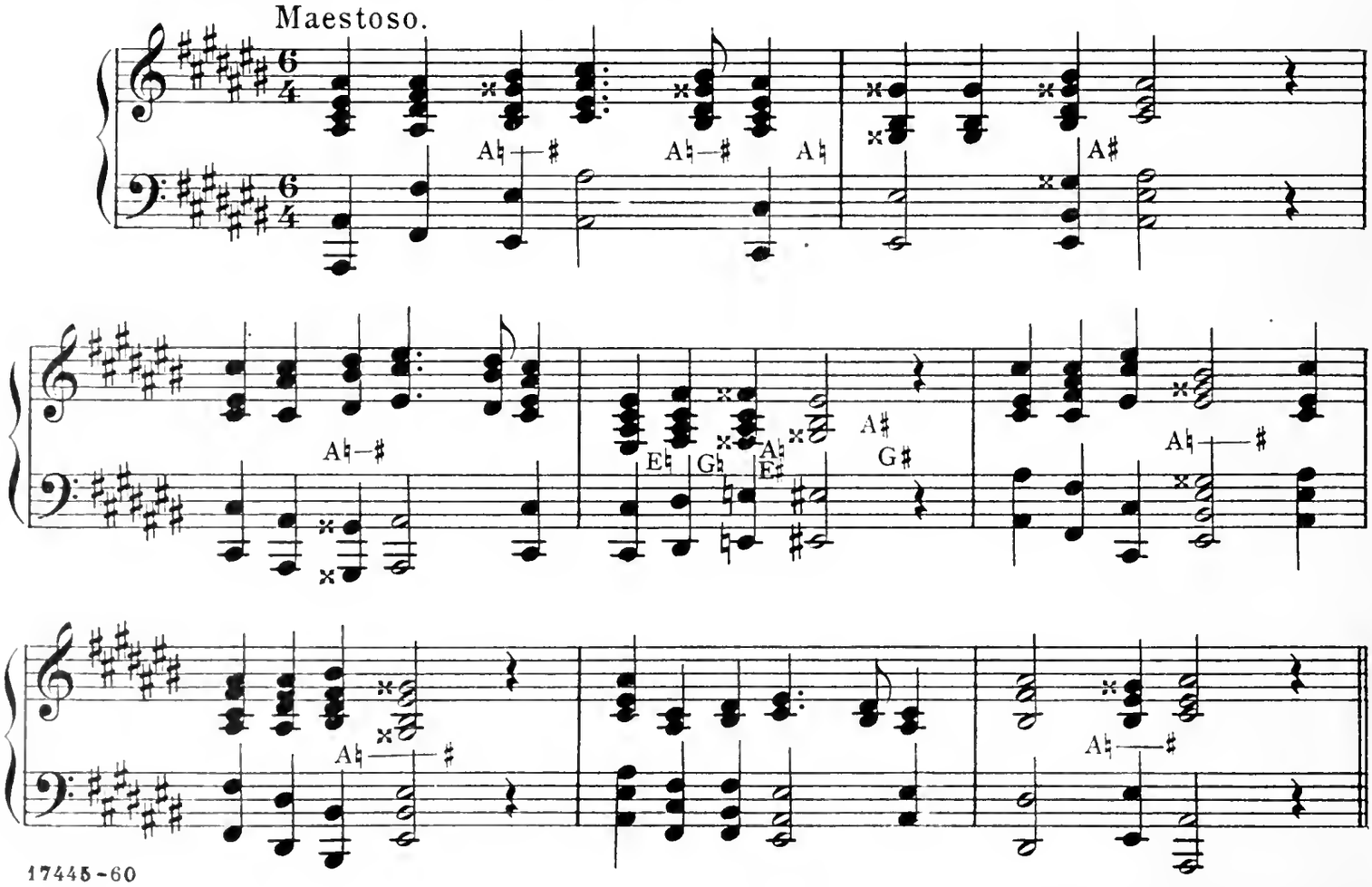
Key of D♯ minor - relative of F♯ major.

Sostenuto.

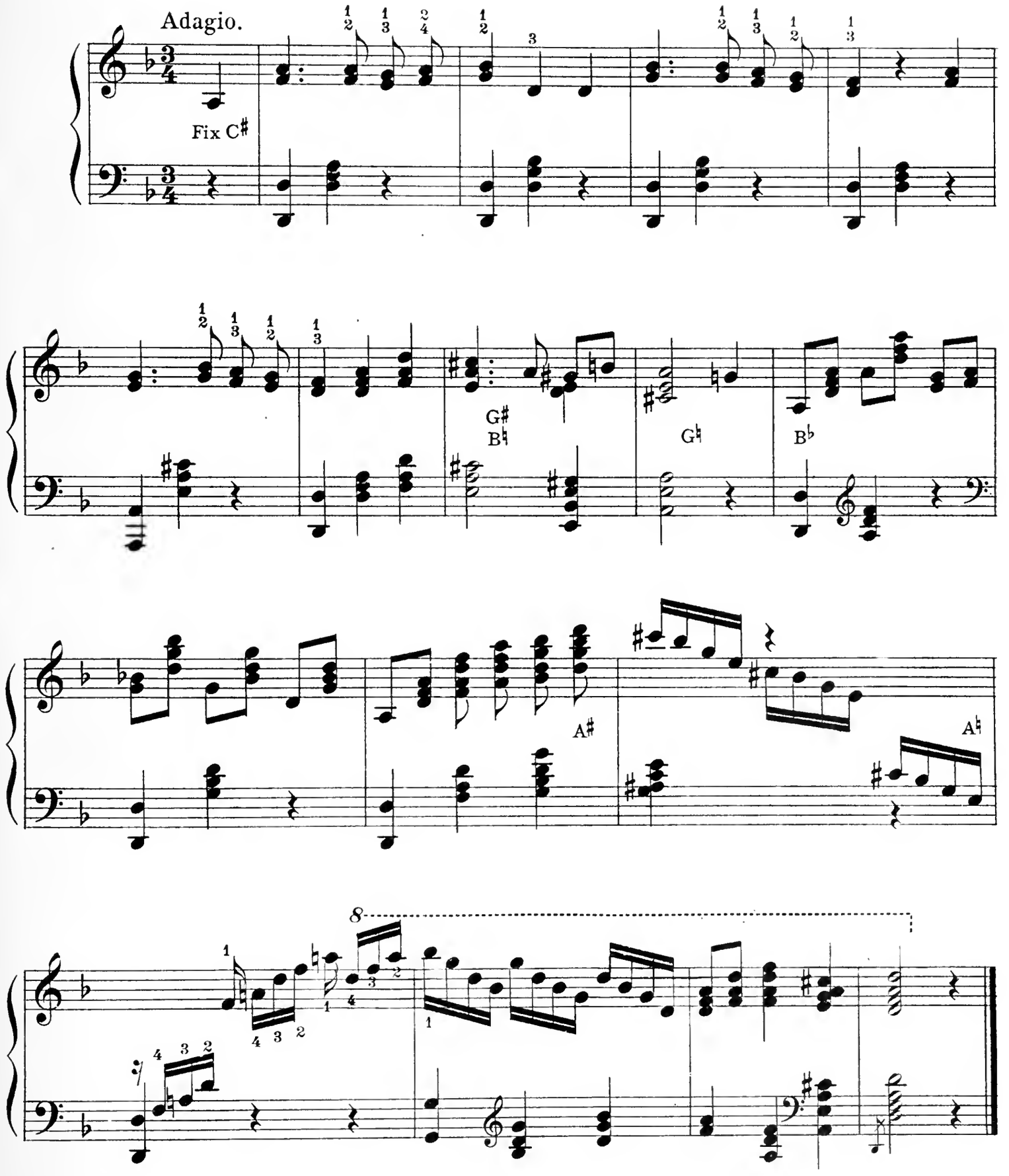


Key of A♯ minor - relative of C♯ major.

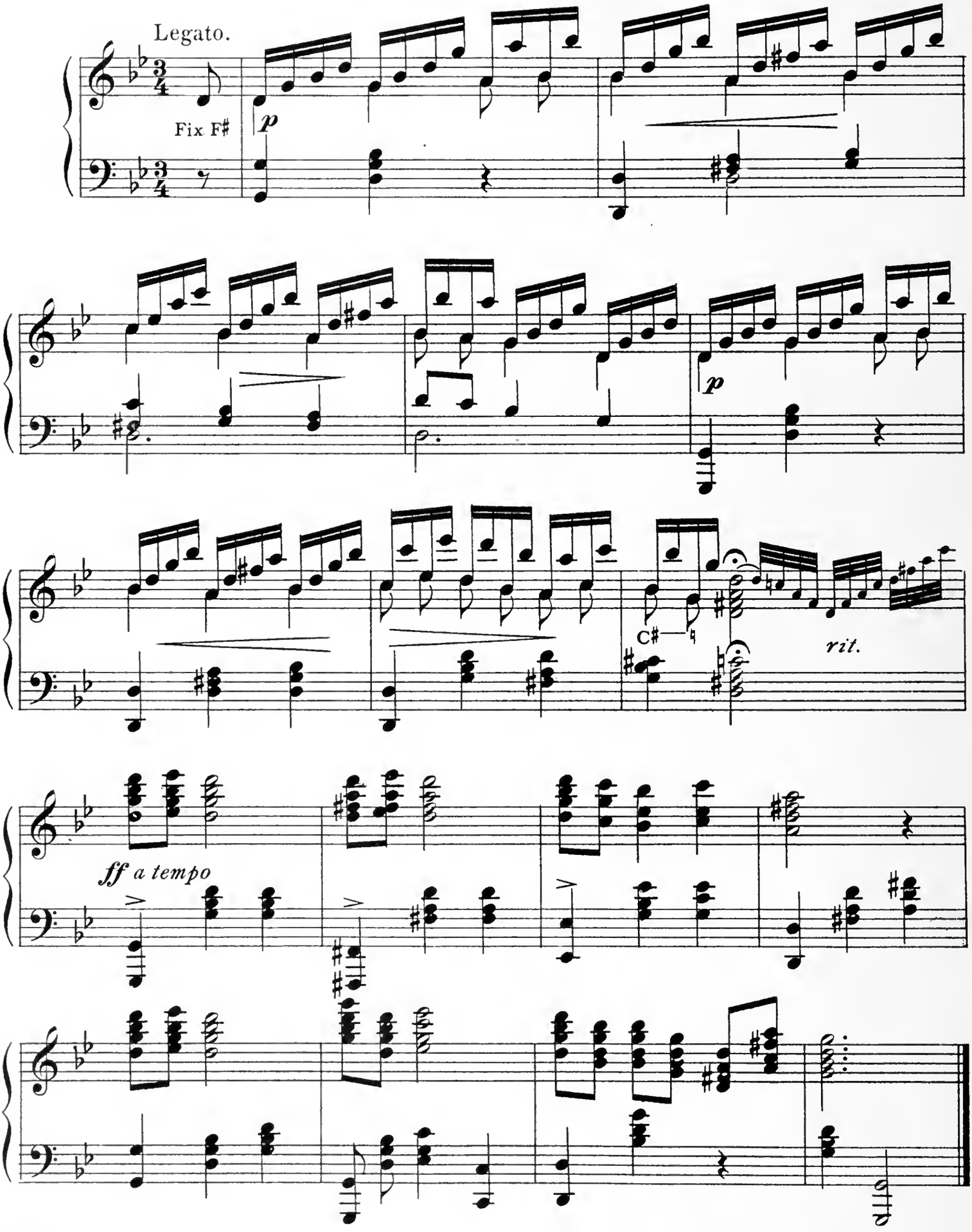
Maestoso.



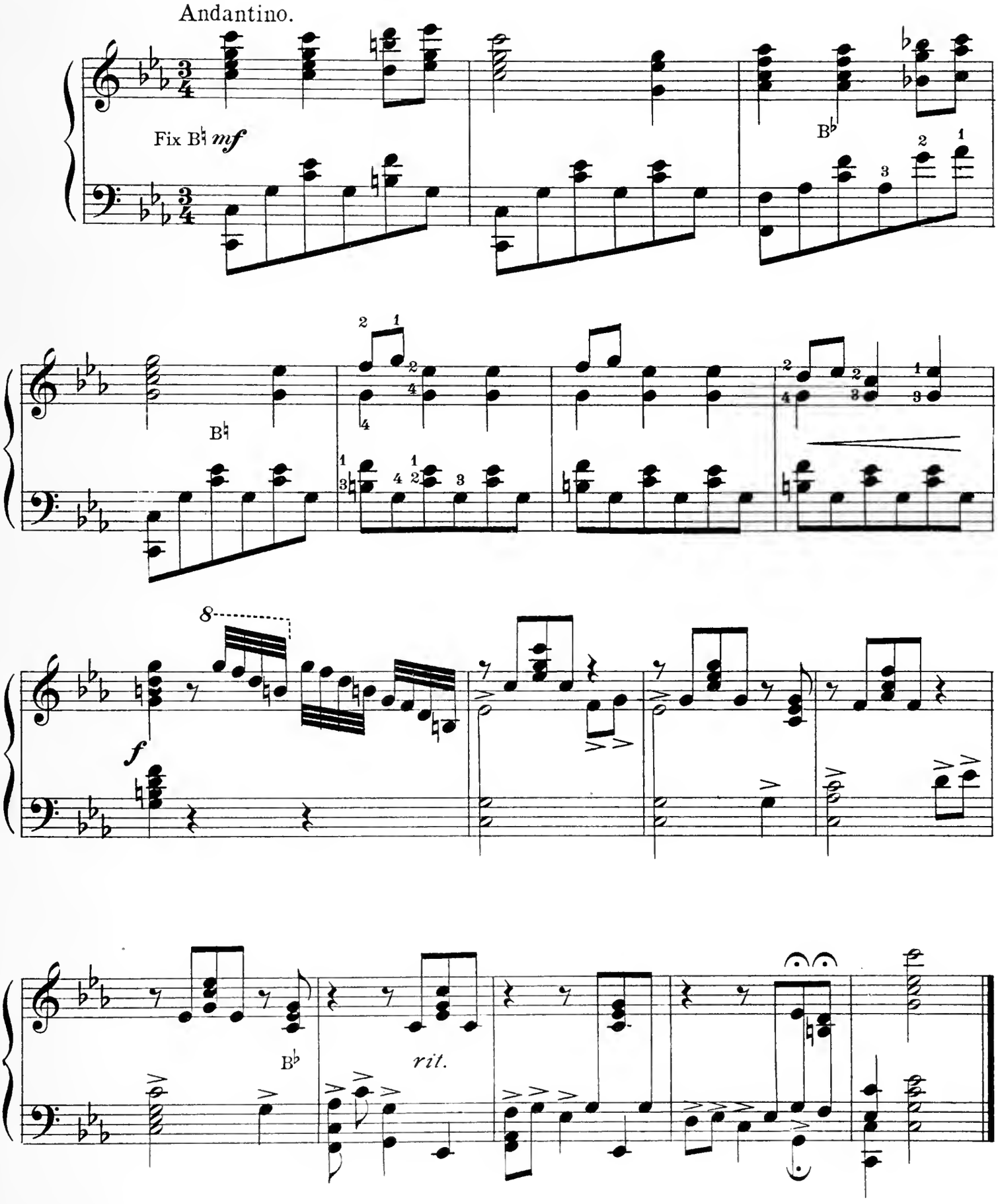
Key of D minor-relative of F major.



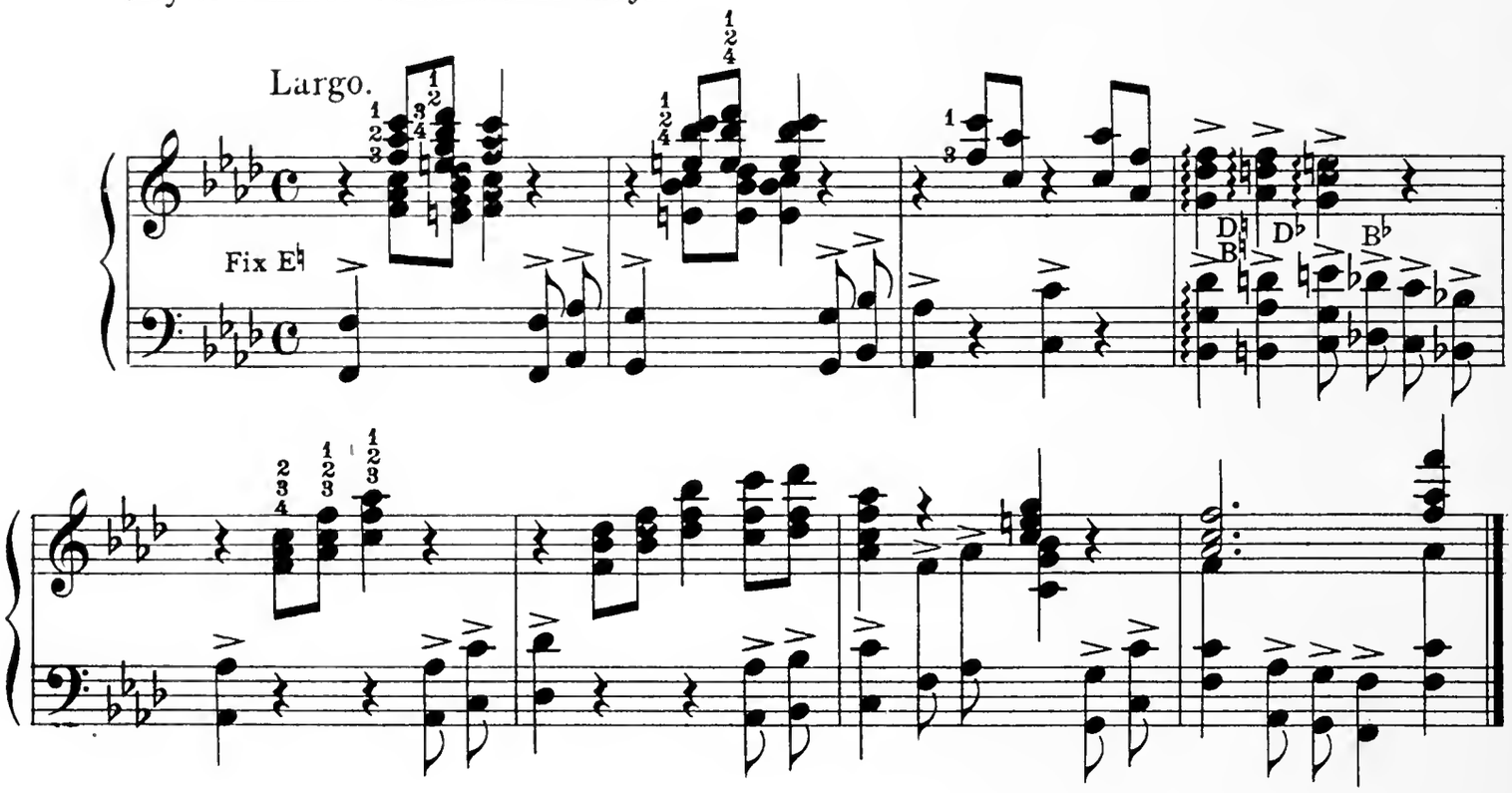
Key of G minor-relative of B♭ major.



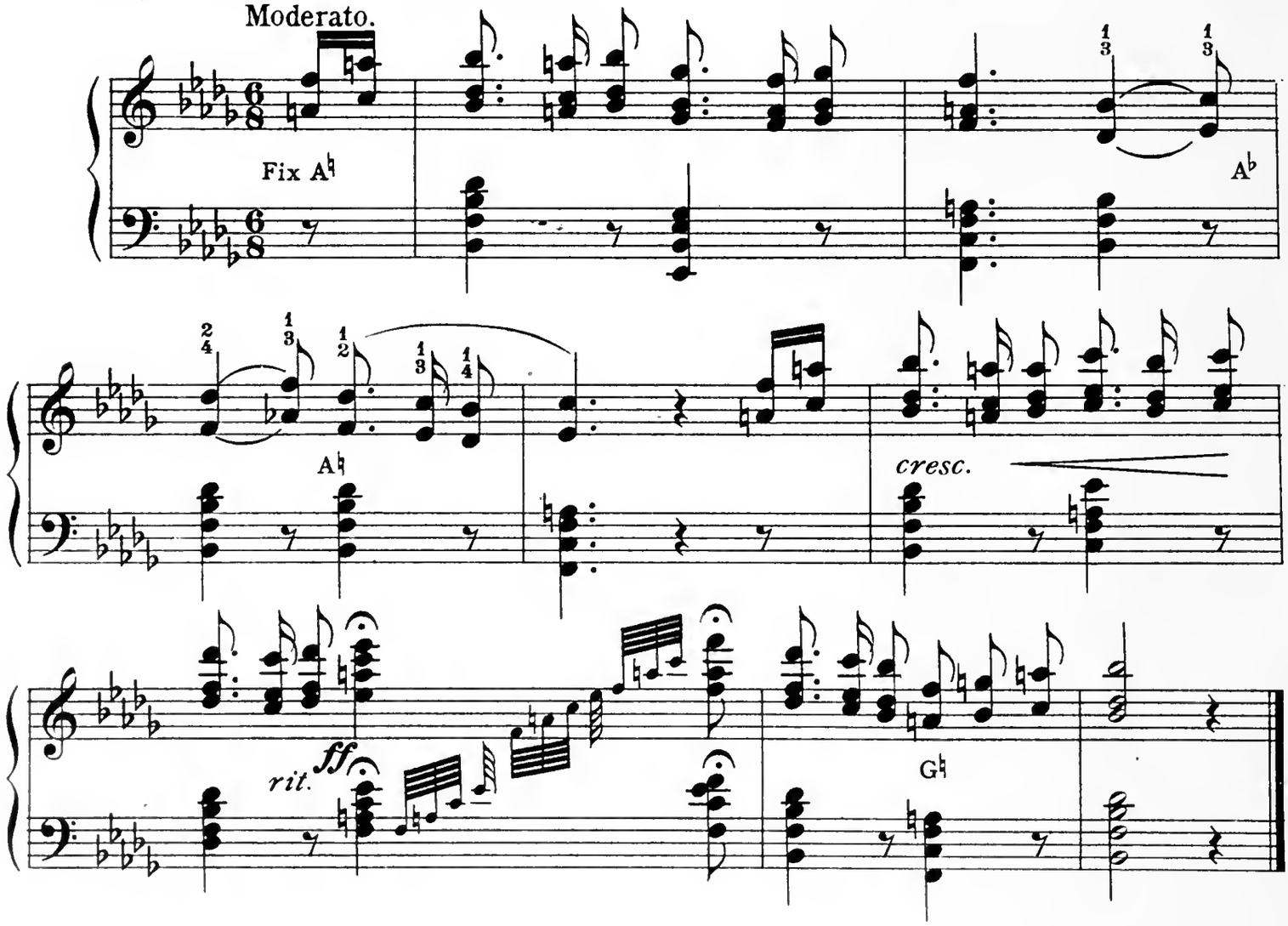
Key of C minor - relative of E♭ major.



Key of F minor - relative of A♭ major.

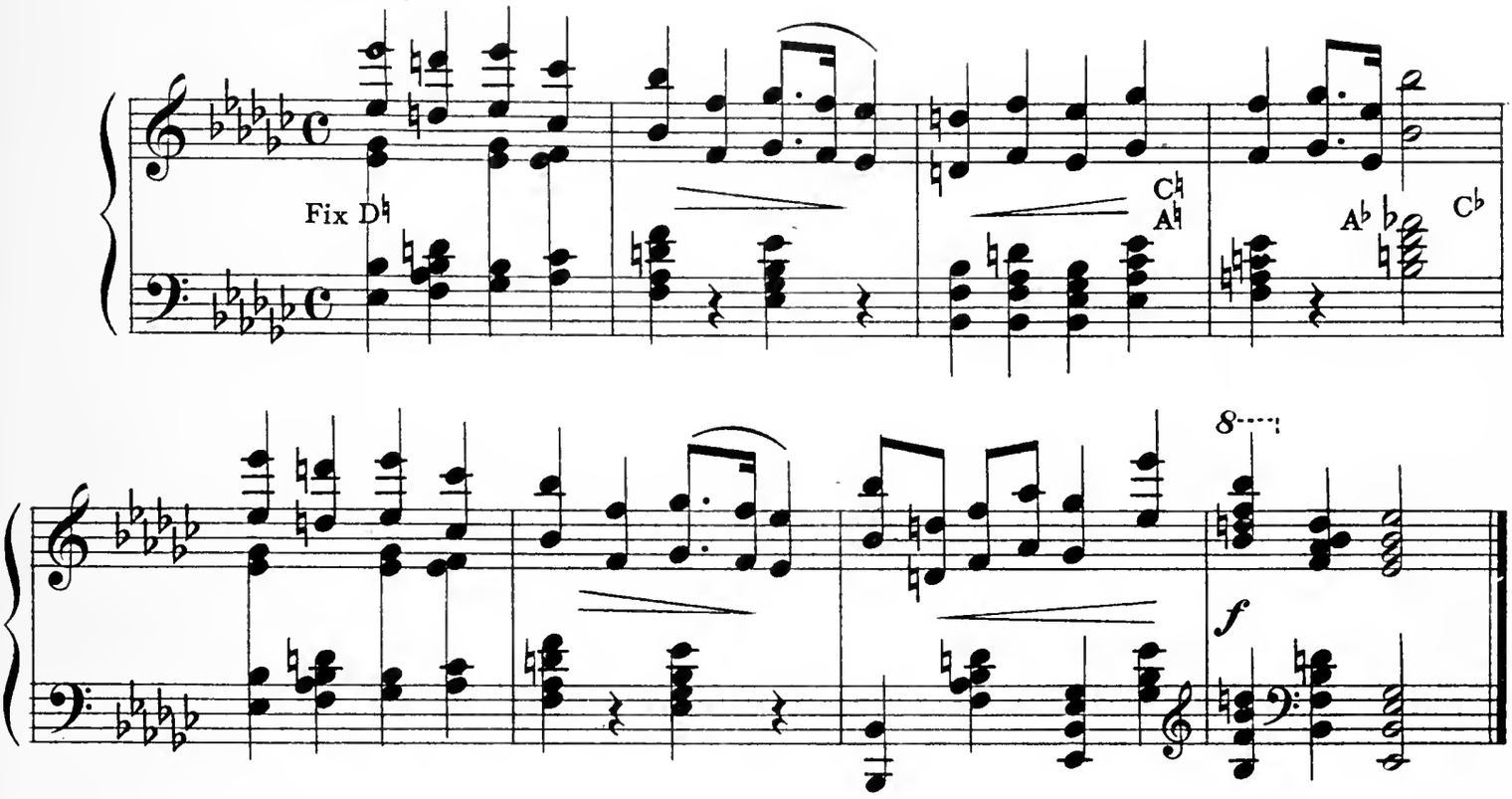


Key of B♭ minor - relative of D♭ major.



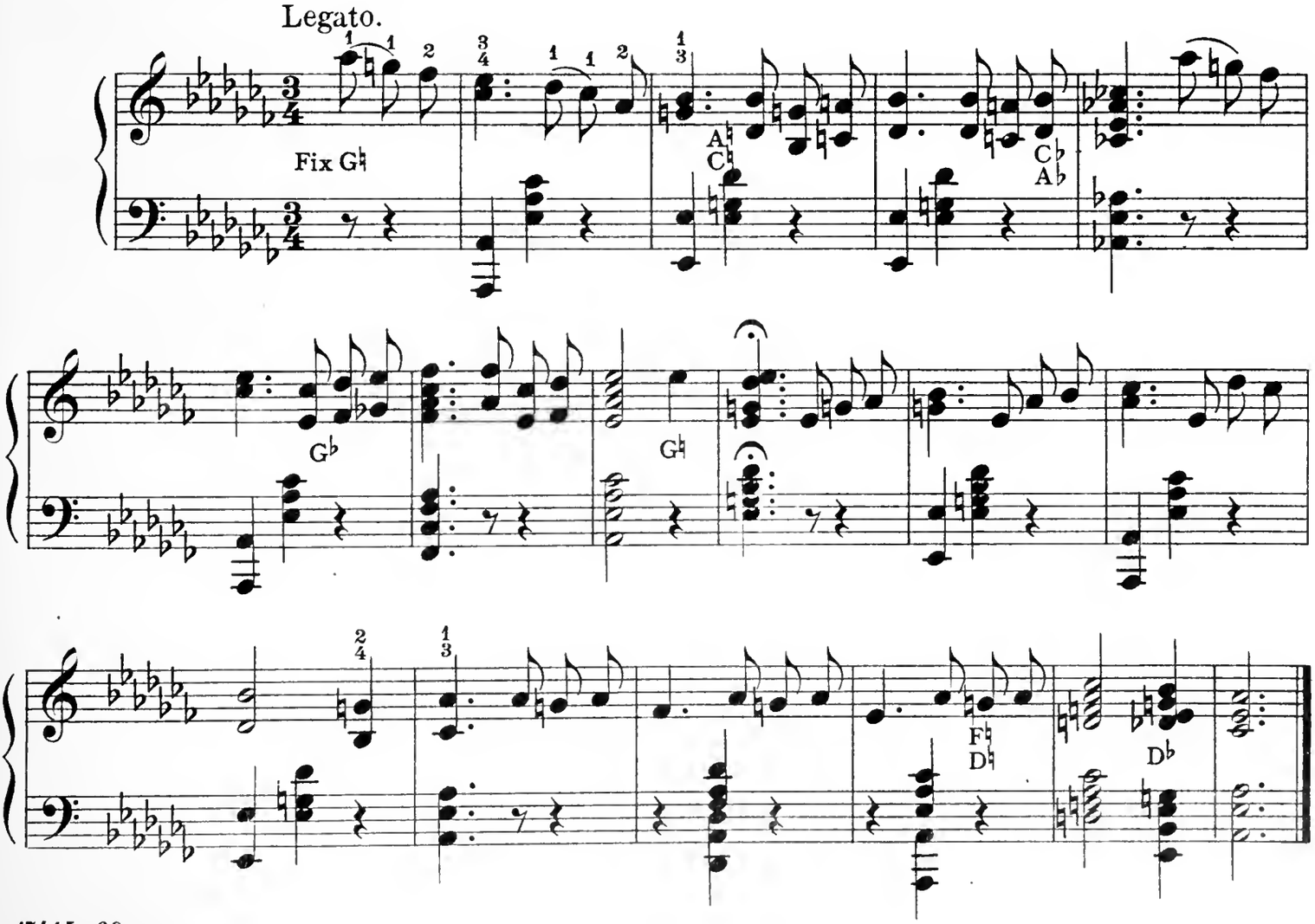
Key of E♭ minor - relative of G♭ major.

Maestoso.



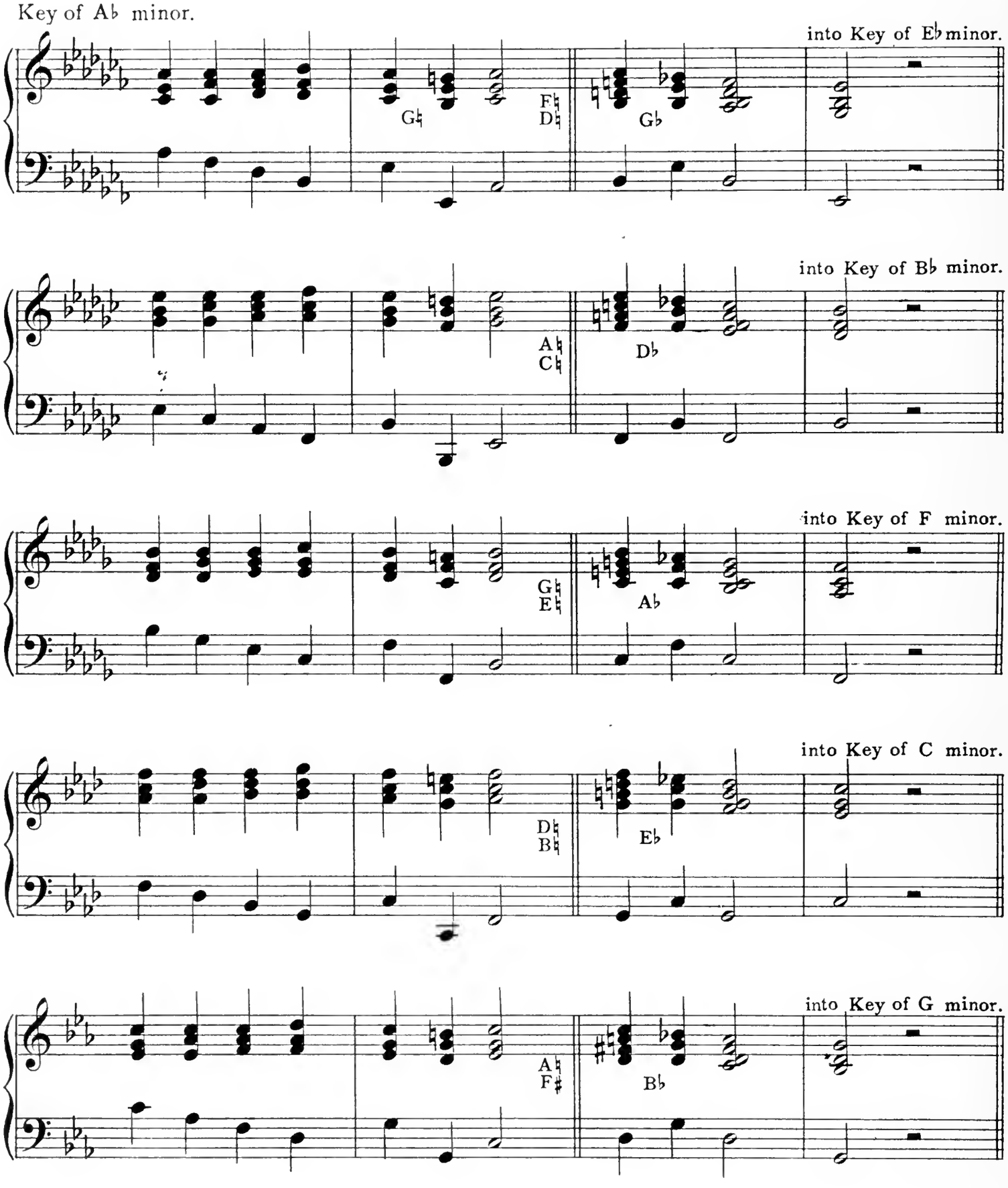
Key of A♭ minor - relative of C♭ major.

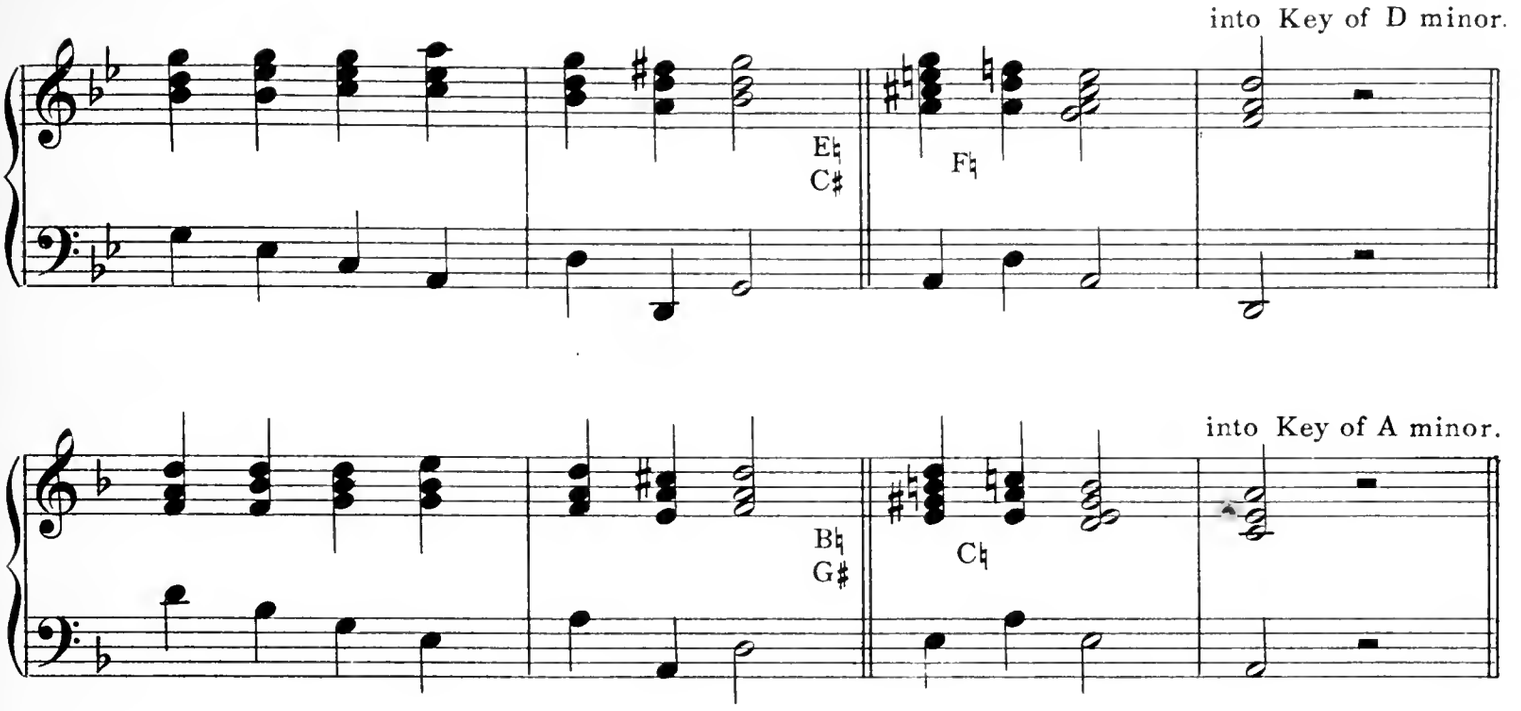
Legato.



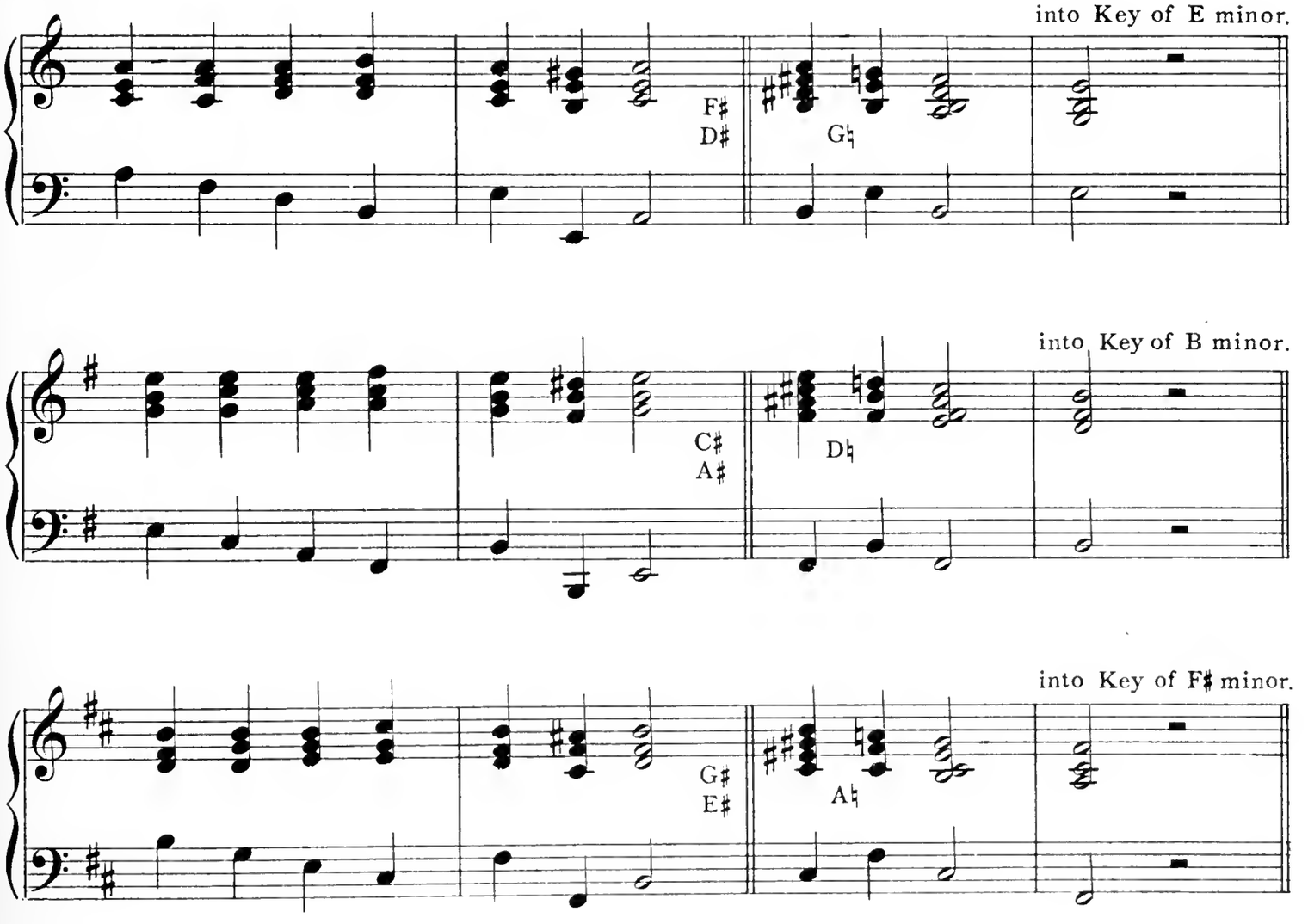
Modulations of Minor Keys.

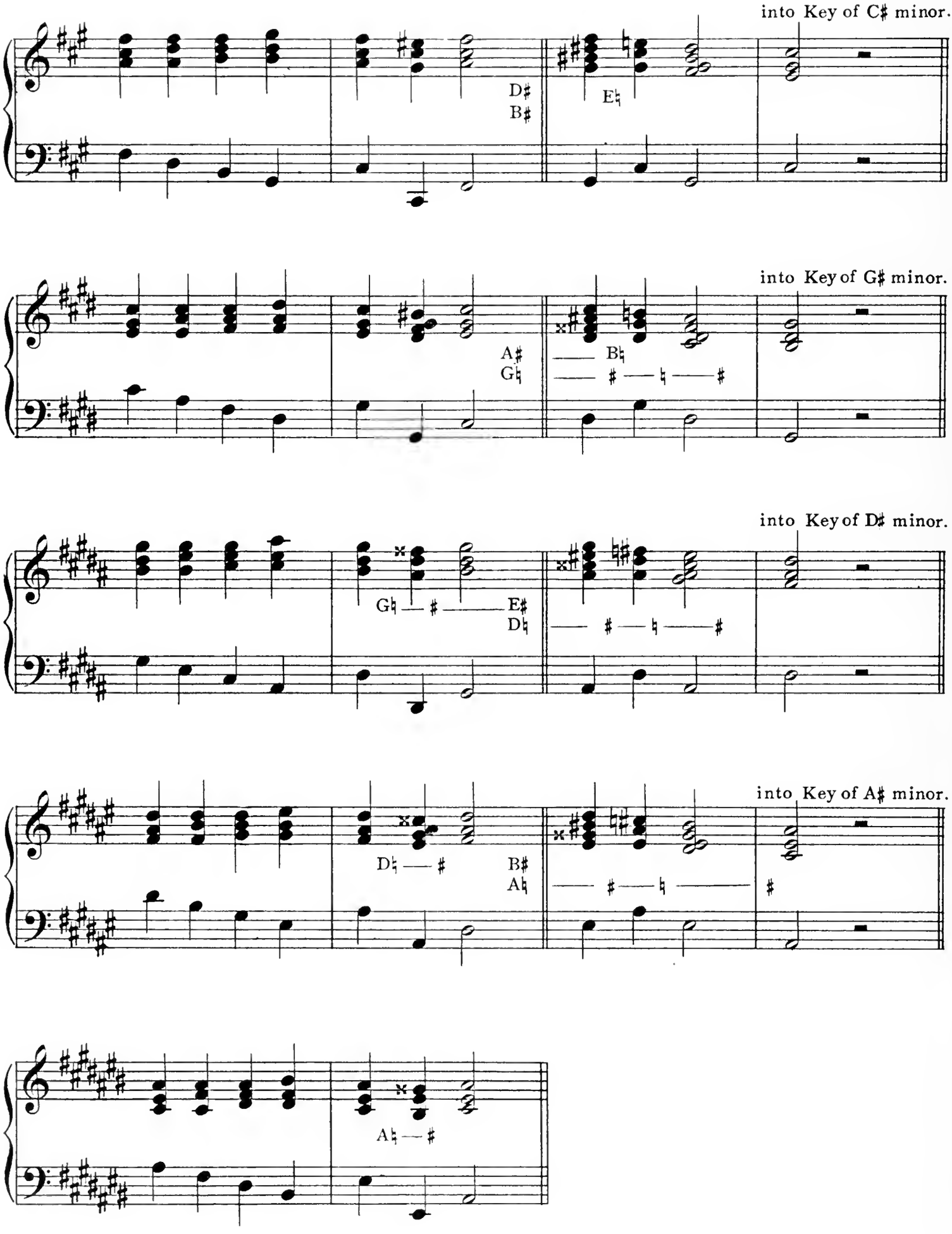
Modulations from Key of A♭ minor through minor flat Keys to A minor.





Modulations from Key of A minor through minor sharp Keys to A♯ minor.




into Key of C♯ minor.
D♯
B♯
E♮
into Key of G♯ minor.
A♯
G♮
B♮
into Key of D♯ minor.
G♮
E♯
D♮
into Key of A♯ minor.
D♮
B♯
A♮
A♮

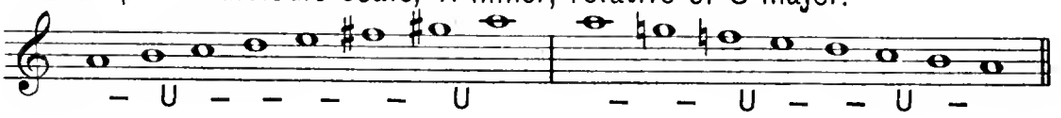
THE MELODIC MINOR SCALE.

In the Melodic minor scale we have the link between the two forces, in that the ascending scale is closely allied to the Harmonic minor scale, while the descending scale is similar to the major scale.

A sort of musical affinity; capable of the breadth of thought and expression of both, giving and taking of the wealth and scope of both major and minor, and still retaining its individuality.

The Melodic minor scale is also built on the third below the key note of the corresponding major scale. Its form is distinct from the Harmonic scale, in that it is built of – U – – – – U ascending, and – – U – – U – descending the scale.

Example of Melodic scale; A minor, relative of C major.



The Melodic Minor scale differs from the Harmonic Minor, in that, to satisfy the ear, for a melodious progression, we must raise the sixth and seventh in ascending the scale, and restore them to the original major form in descending it.

Accordingly the following rule holds good;

> Build the Melodic Minor scales with the keynote on the third below the keynote of the corresponding major scale, raise the sixth and seventh one half tone ascending the scale, and restore them to the original form of the major scale in descending the scale.

Following are the complete Melodic minor scales, and a few examples in the form of preludes showing their use.

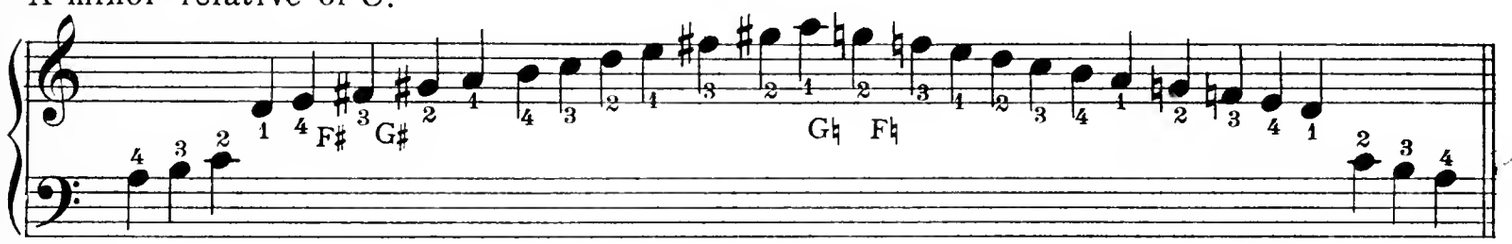
It will be noticed that the pedal of the raised sixth and seventh cannot be *fixed* with the signature as in the Harmonic minor keys, but must be used as we find them as accidentals in the melody.

Melodic Minor Scales.

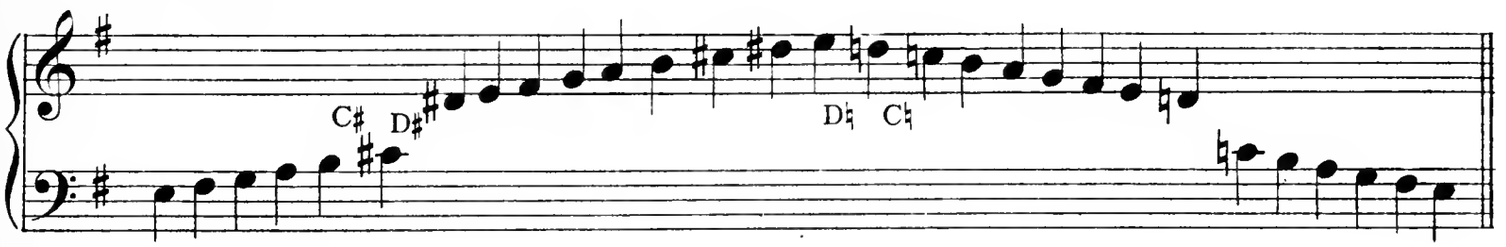
The fundamental chords remain the same as in the Harmonic Minors.

Form ascending – U – – – – U, descending – – U – – U –.

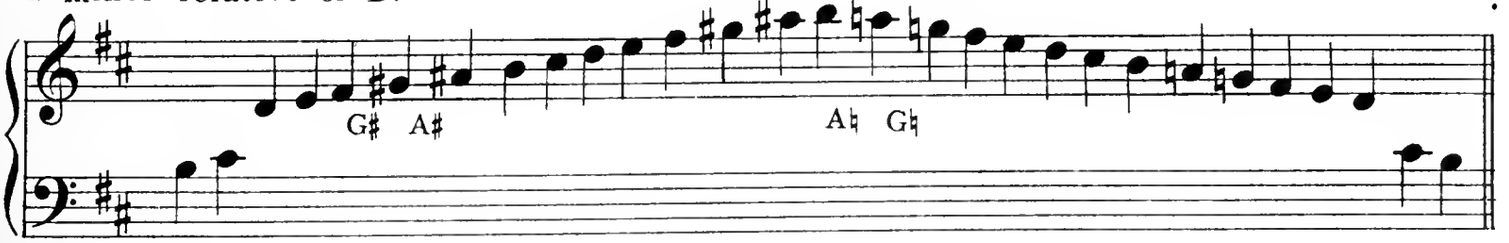
A minor-relative of C.



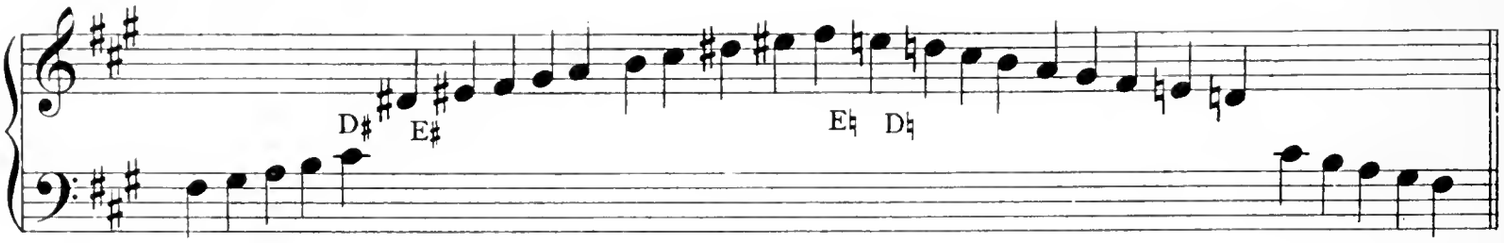
E minor-relative of G.



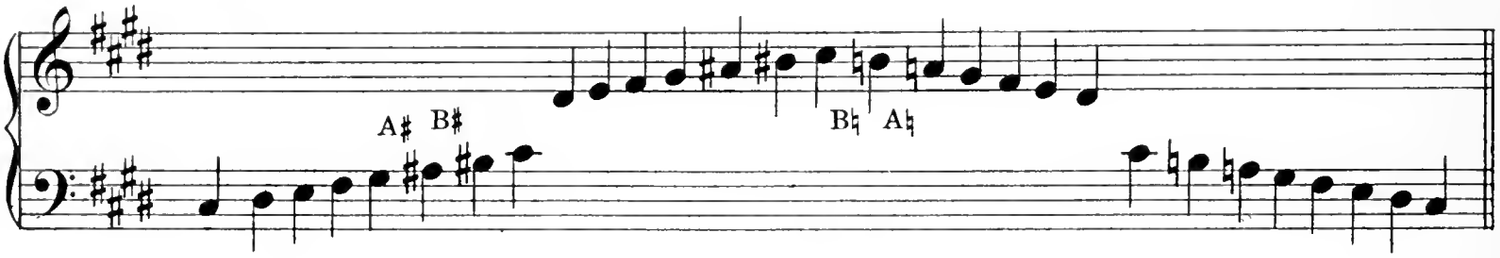
B minor-relative of D.



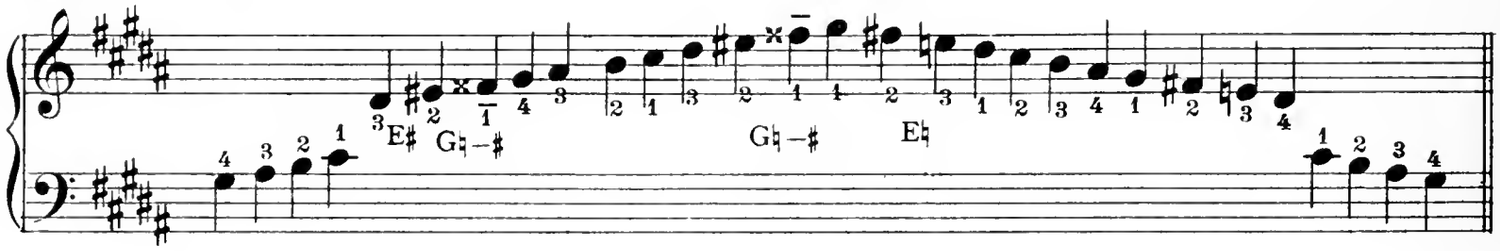
F♯ minor-relative of A.



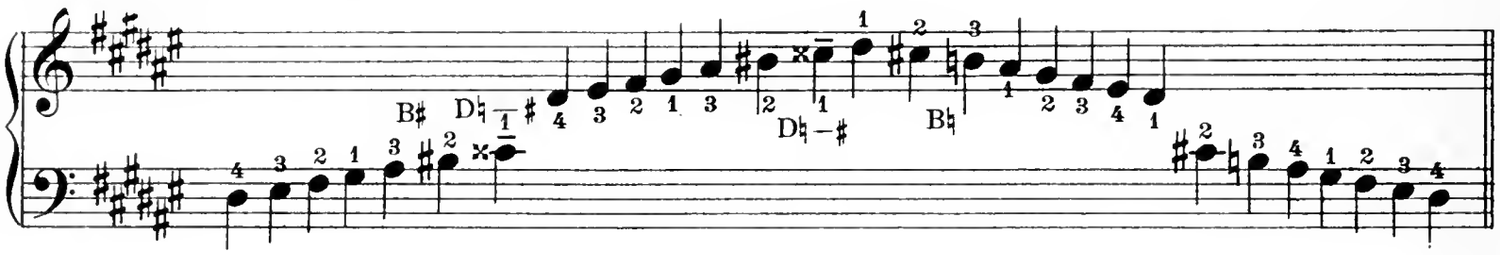
C♯ minor-relative of E.



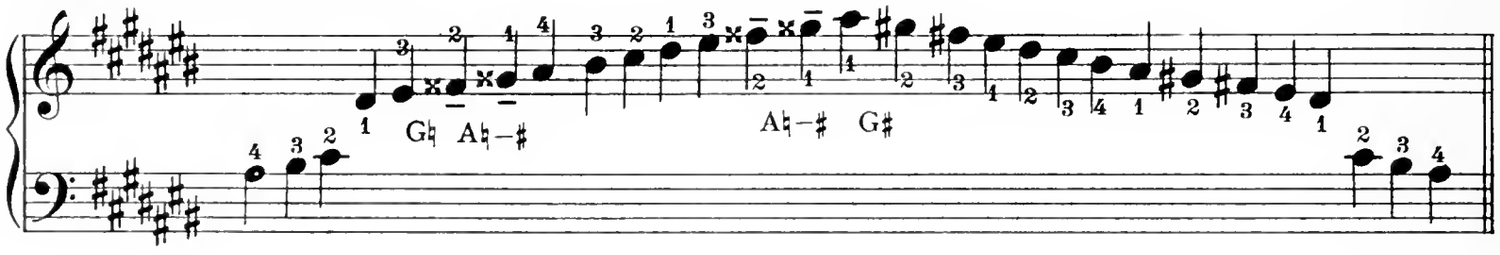
G♯ minor-relative of B.



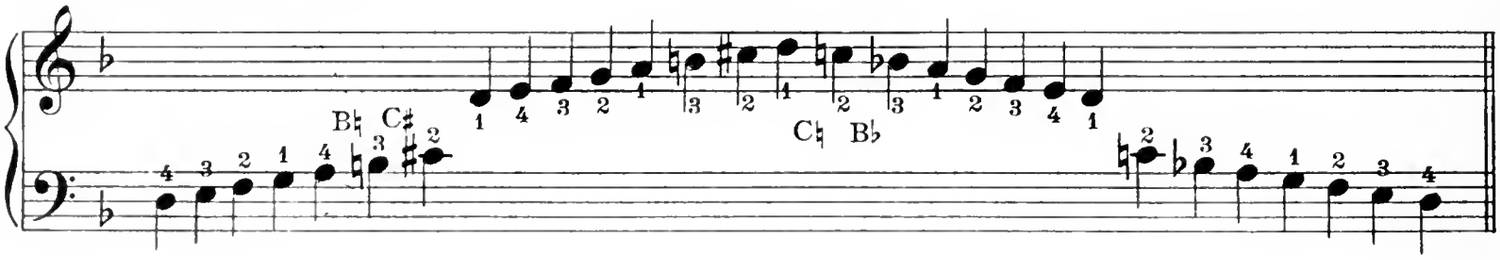
D♯ minor-relative of F♯.



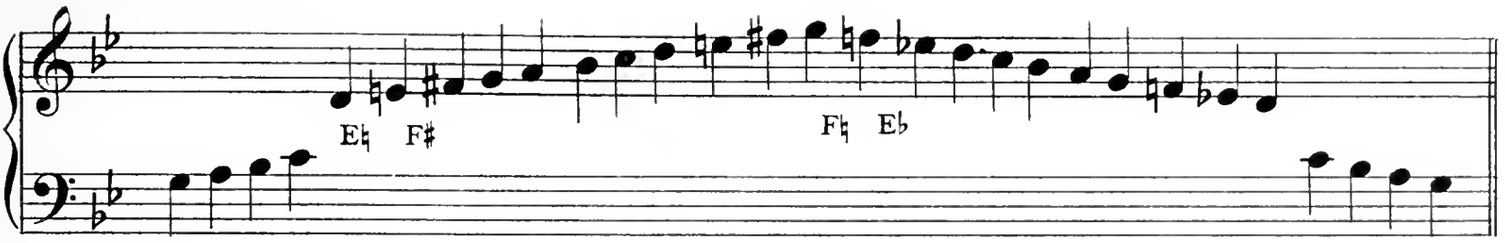
A♯ minor-relative of C♯



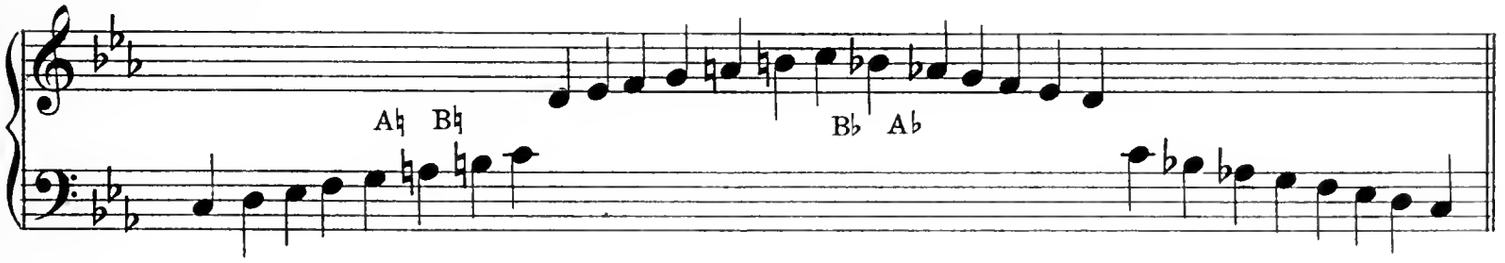
D minor-relative of F.



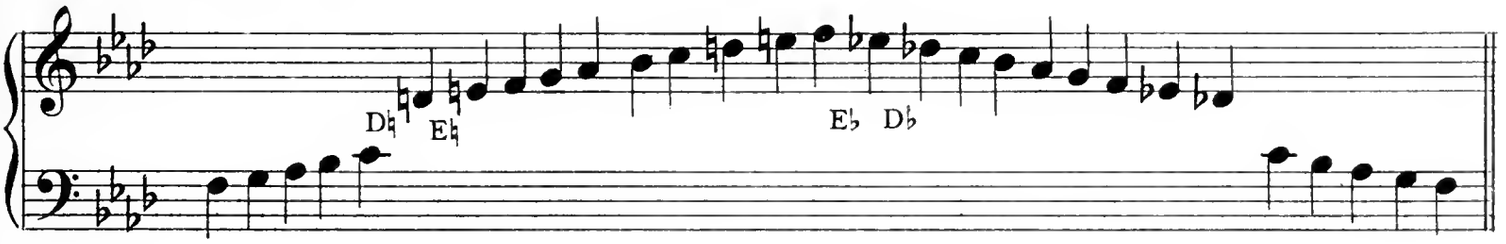
G minor - relative of B♭



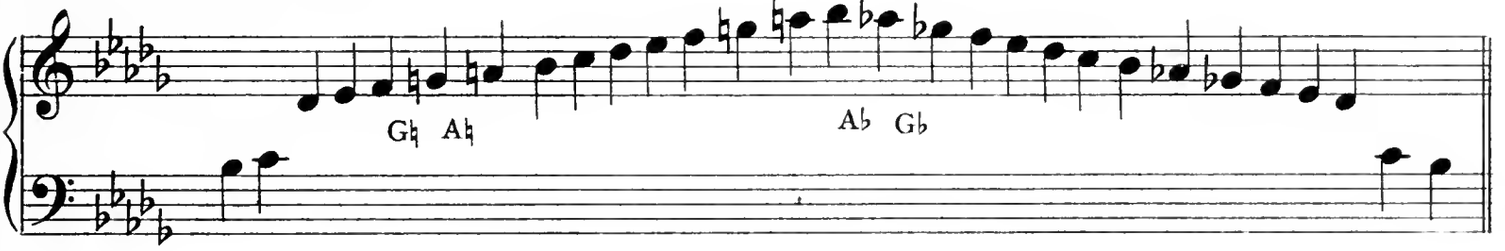
C minor - relative of E♭



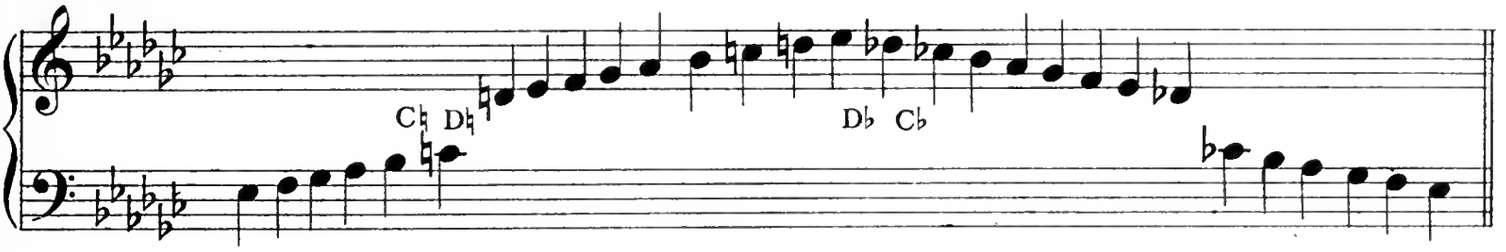
F minor - relative of A♭



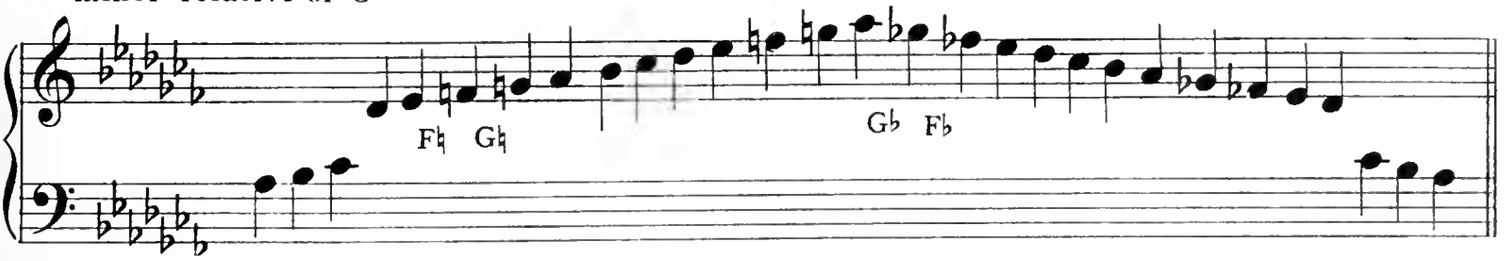
B minor - relative of D♭



E♭ minor - relative of G♭

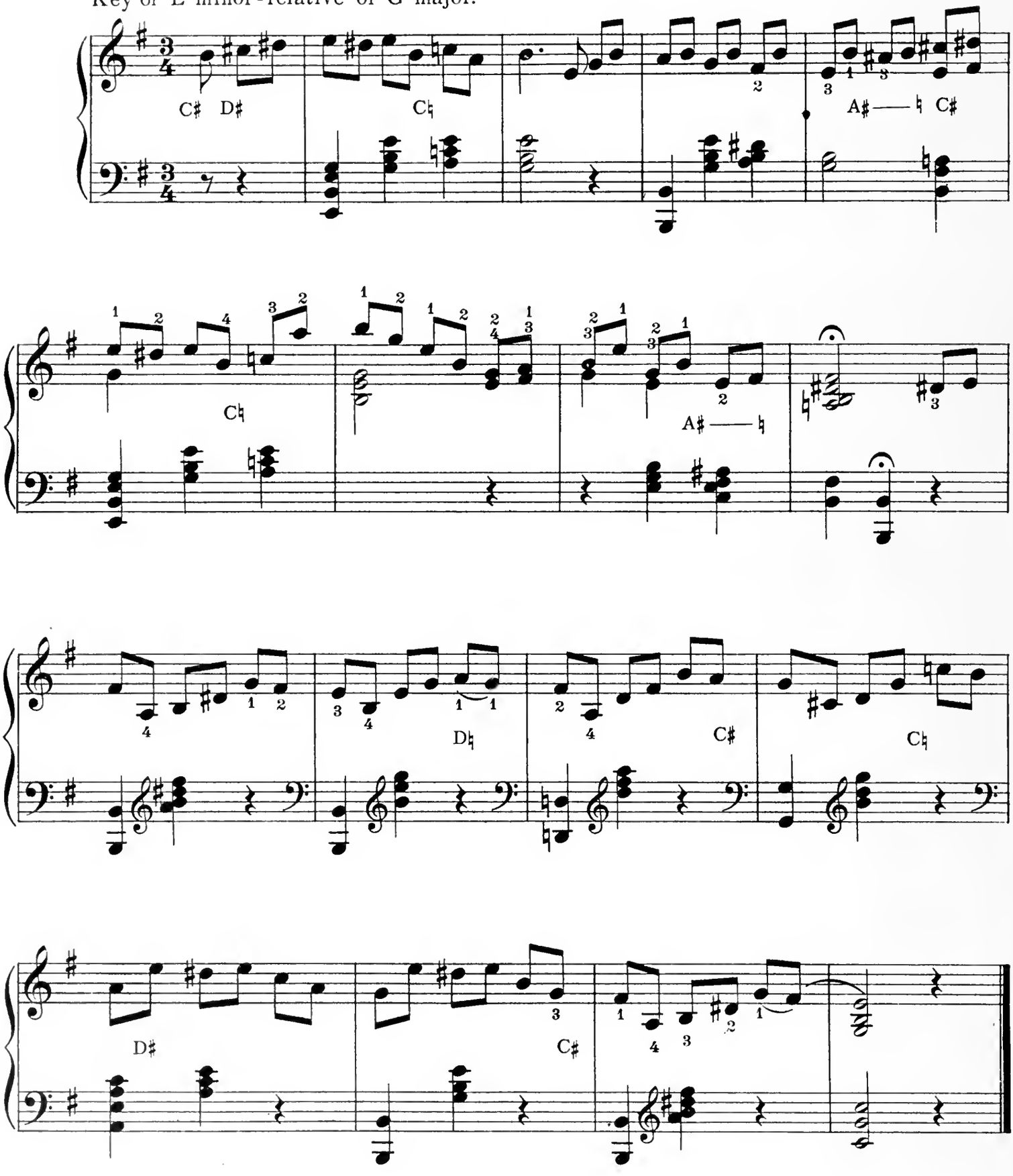


A♭ minor - relative of C♭



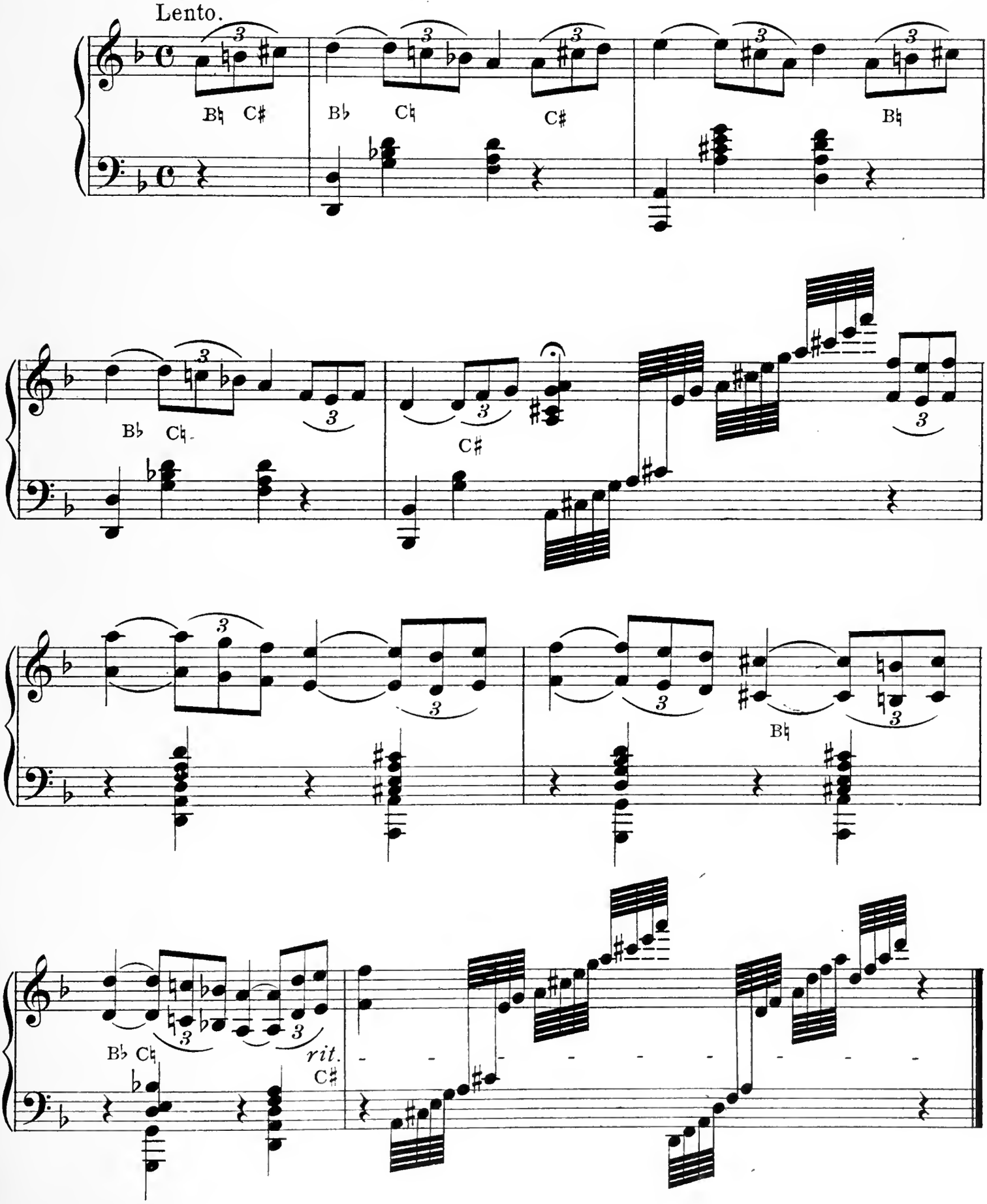
Preludes in Melodic Minor Keys.

Key of E minor-relative of G major.



Key of D minor-relative of F major.

Lento.

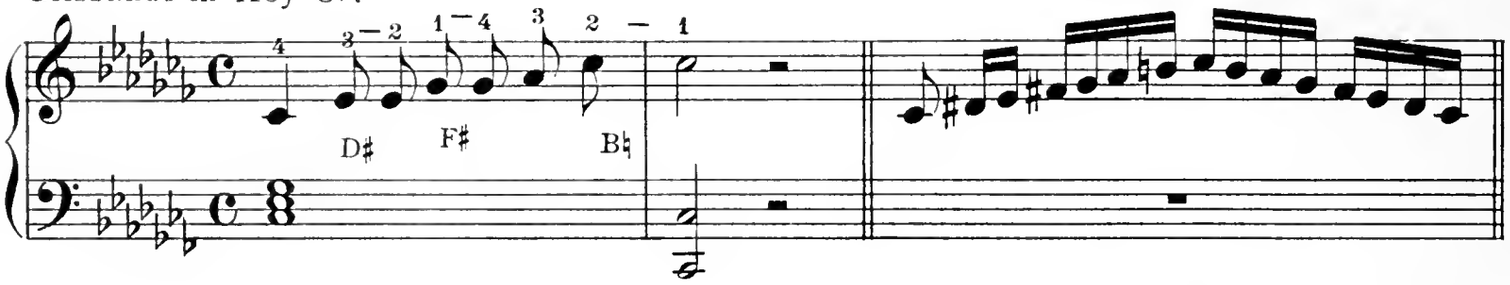


THE GLISSANDO OR FOUR-TONED ENHARMONIC SCALE.

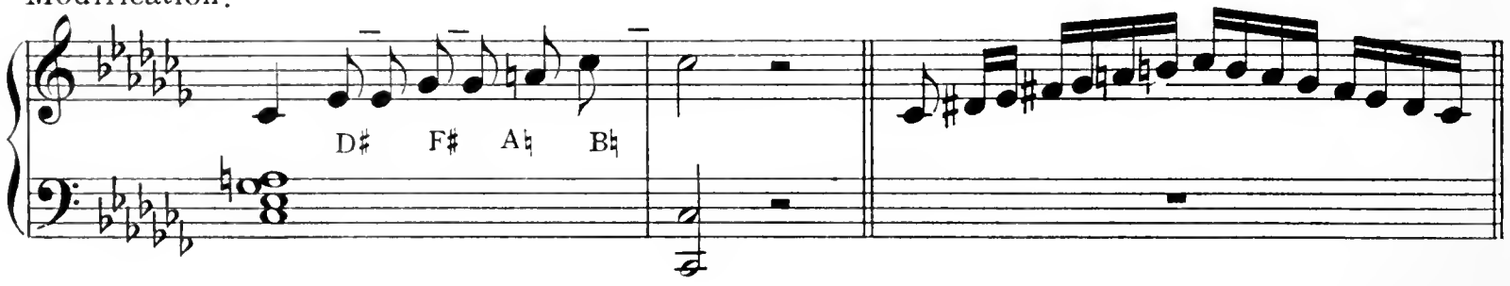
The Glissando, or four-toned enharmonic scale occurs when three tones are repeated on adjoining strings. For instance; C♭ on the C string and B♮ on the B string are enharmonic (that is, in perfect harmony, or just alike). On the harp alone do we find this possible, viz; to repeat three of the tones of the major tonic chord on separate strings, the sixth of the scale remaining the same. In the following examples, the glissandos have been carried through all of the major keys by leaving the tonic chord on 1-3-5, of the scale, on their natural strings when the key is set, and by doubling the notes on the adjacent strings. (—) This mark is used to indicate when the tone is doubled, and the accidental pedals have been carefully indicated. You will see that the keys are not all completely enharmonic, but from one to three notes can be doubled in all keys.

Some modifications and variations of these forms have been given to show that they are not confined to the tonic chords. Other effects can be made by doubling one or two notes, when three are possible, thus leaving the third in regular scale form, and thereby giving an interesting effect.

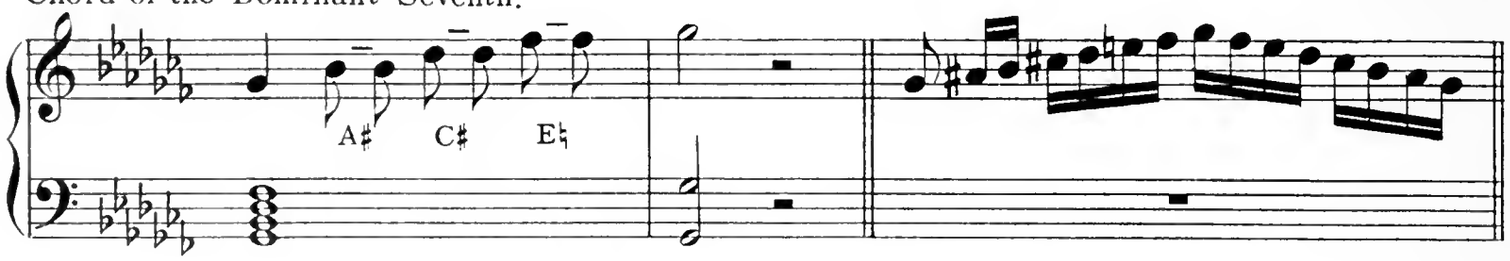
Glissando in Key C♭.



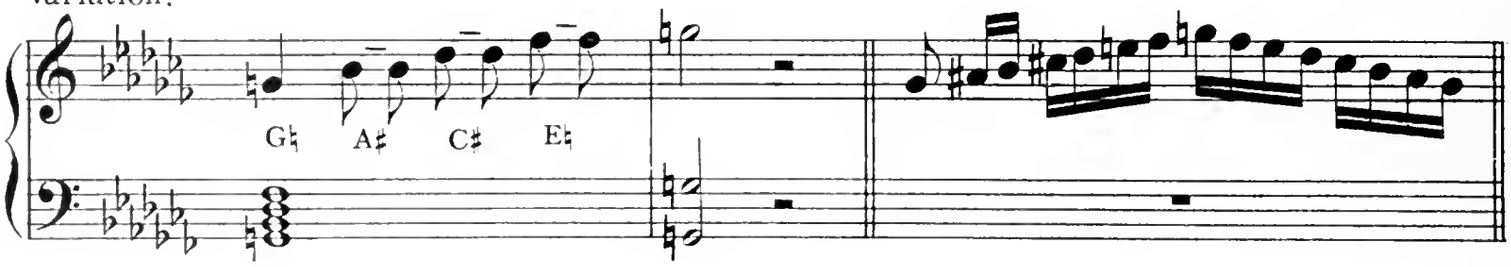
Modification.



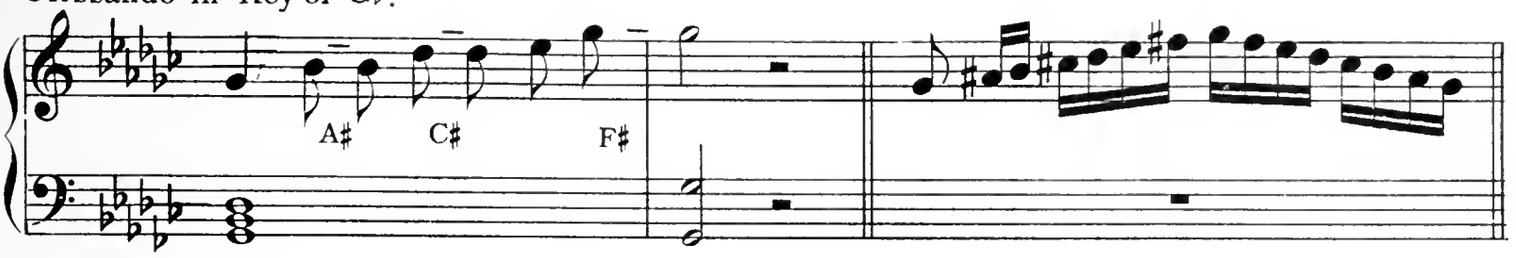
Chord of the Dominant Seventh.



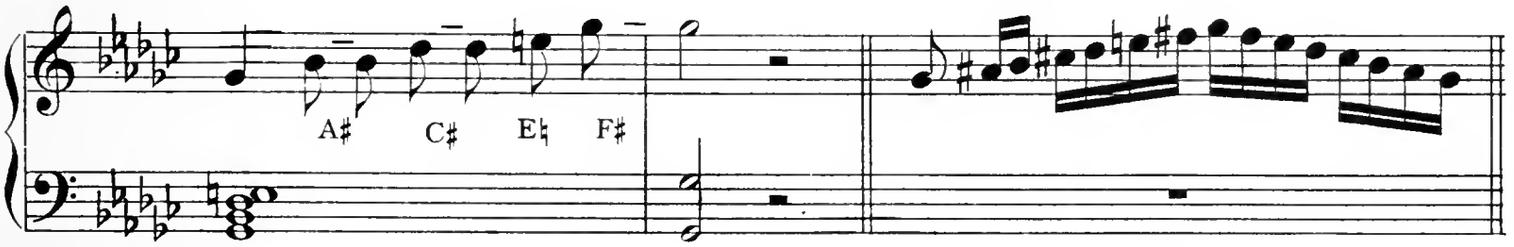
Variation.



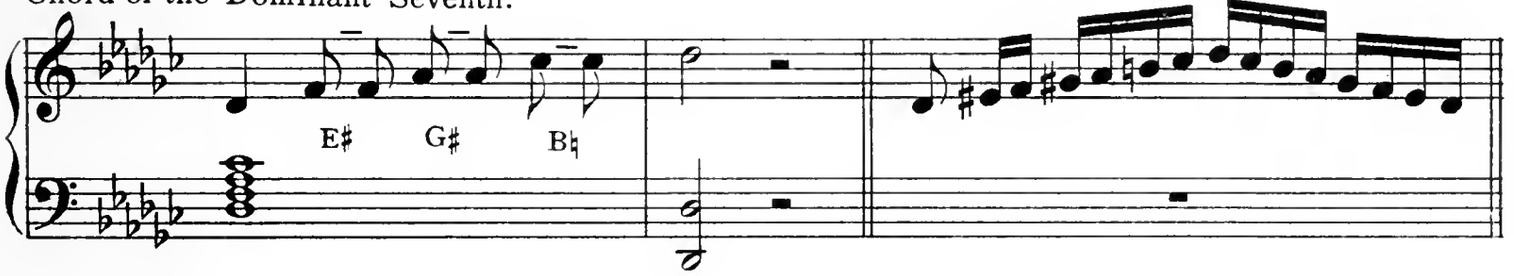
Glissando in Key of G♭.



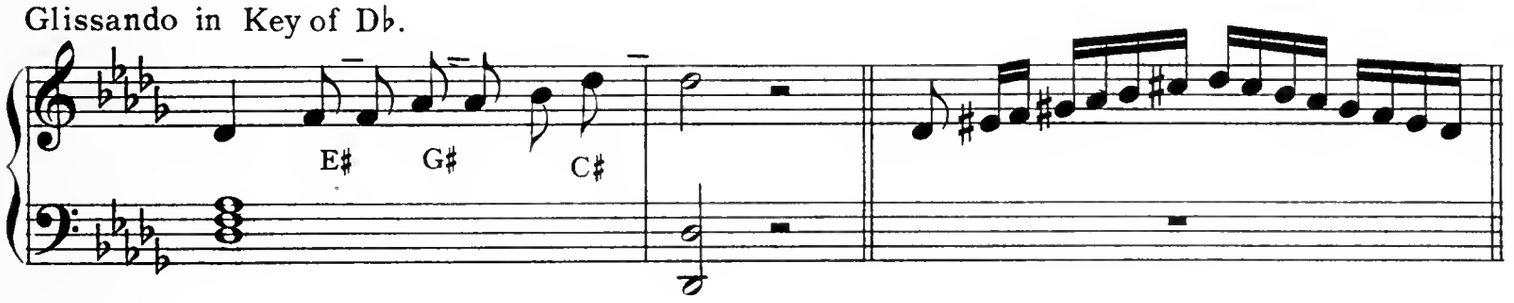
Modification.



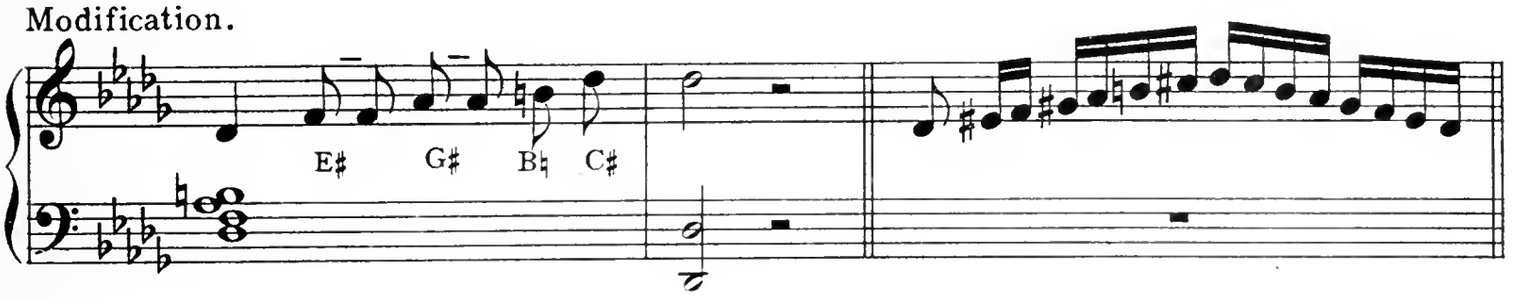
Chord of the Dominant Seventh.



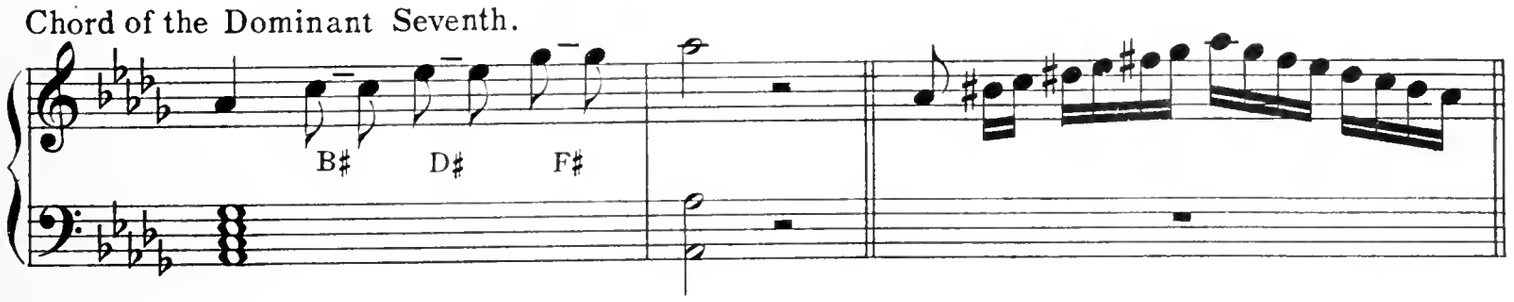
Glissando in Key of D♭.



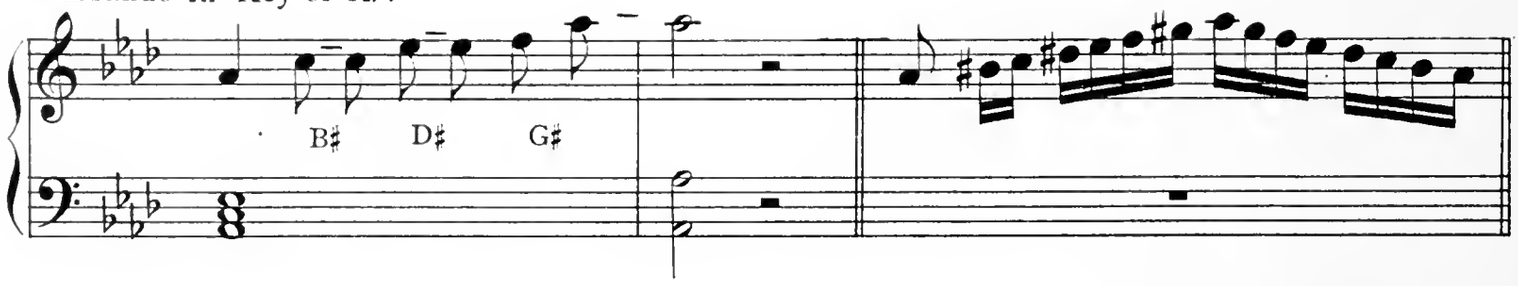
Modification.



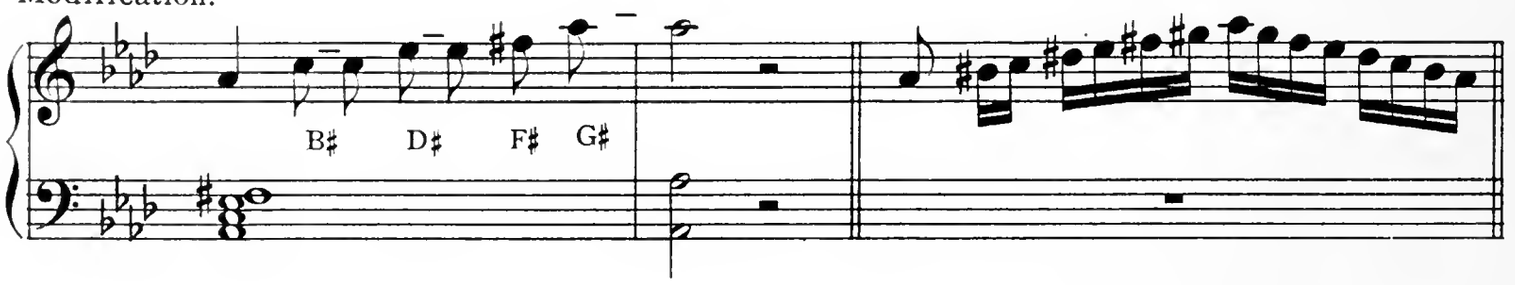
Chord of the Dominant Seventh.



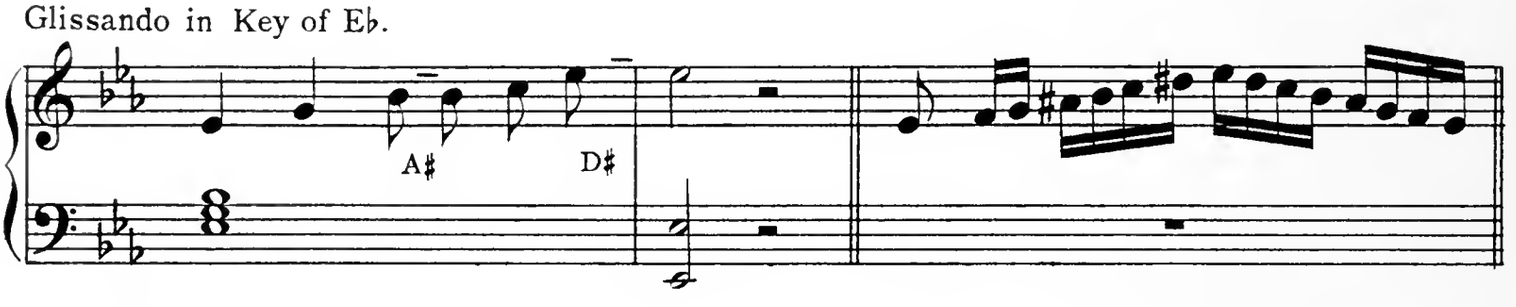
Glissando in Key of A♭.



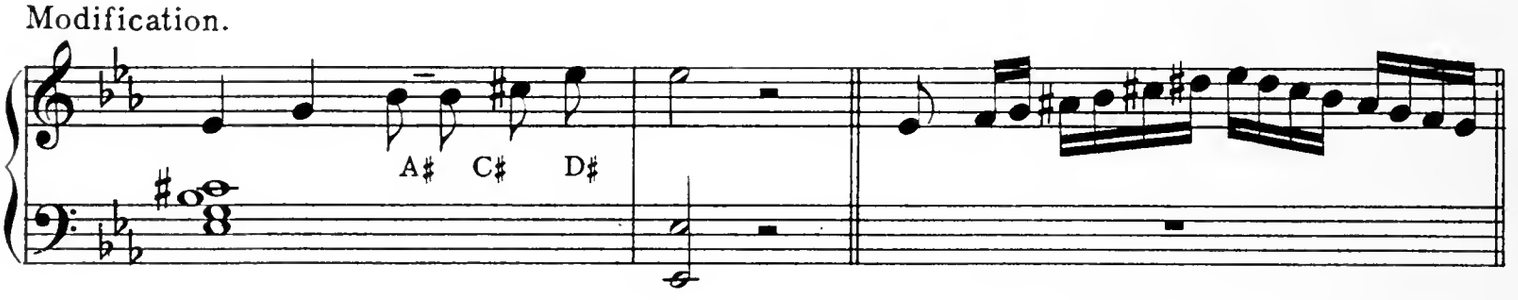
Modification.



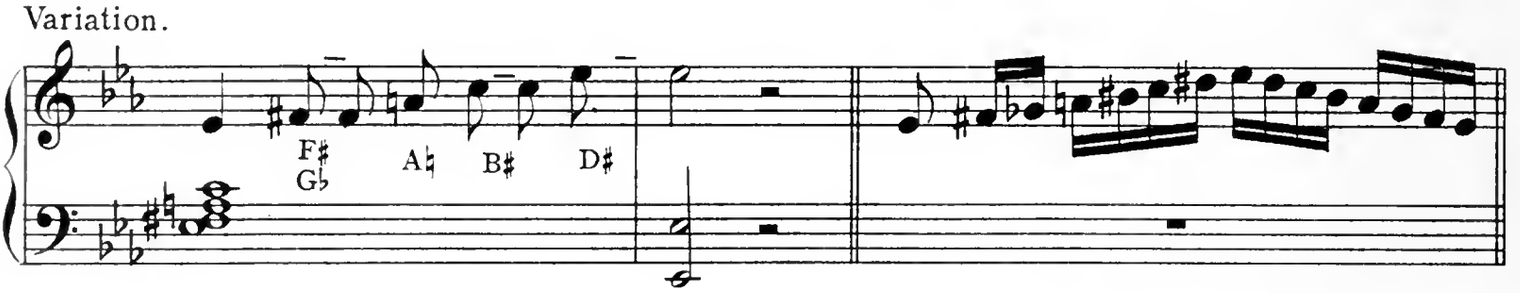
Glissando in Key of E♭.



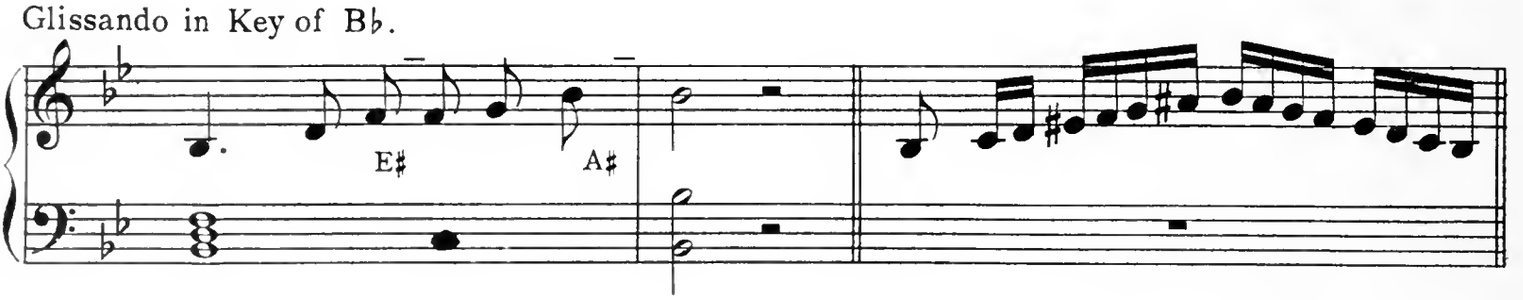
Modification.



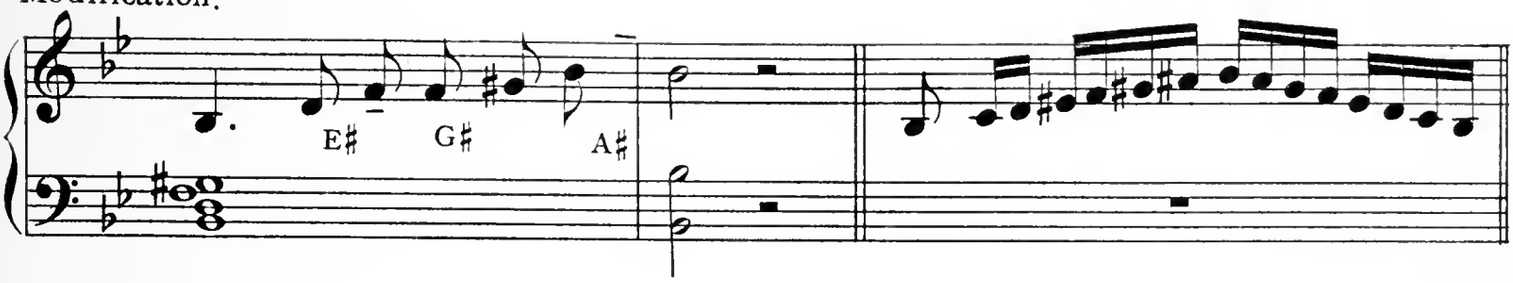
Variation.



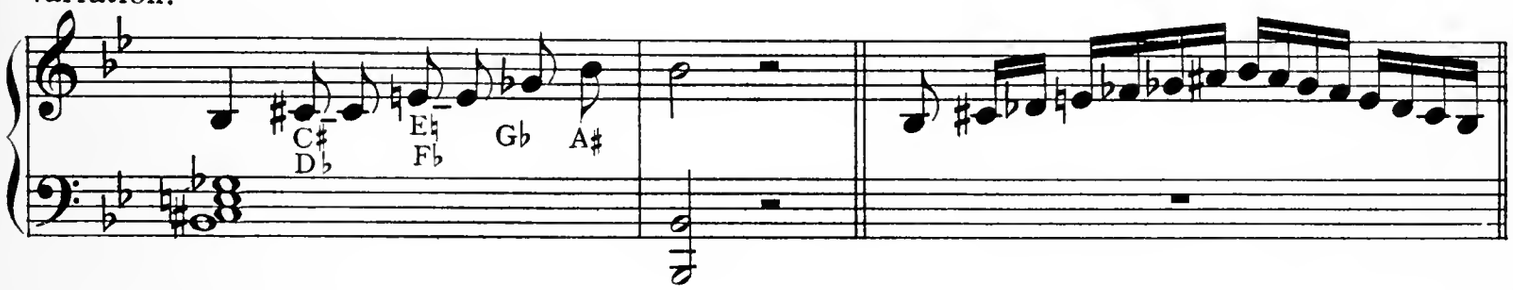
Glissando in Key of B♭.



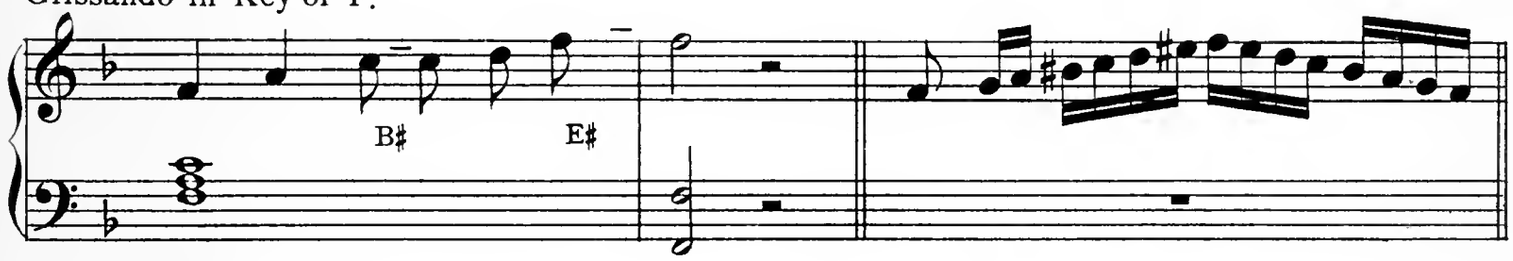
Modification.



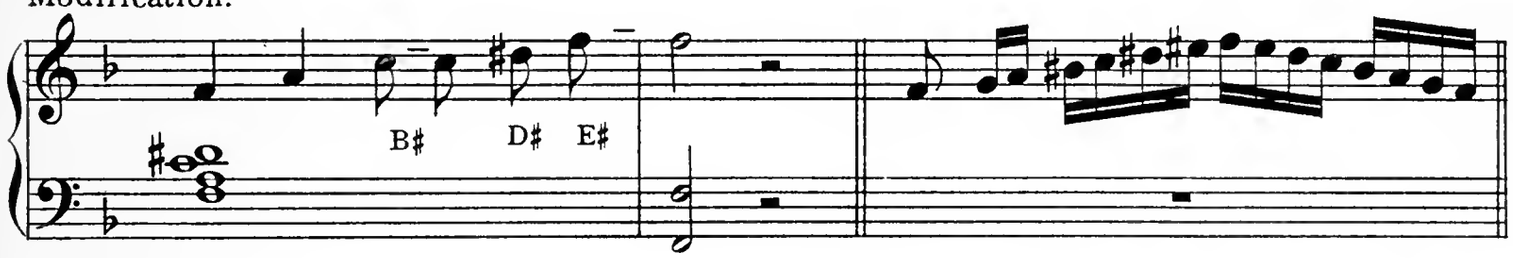
Variation.



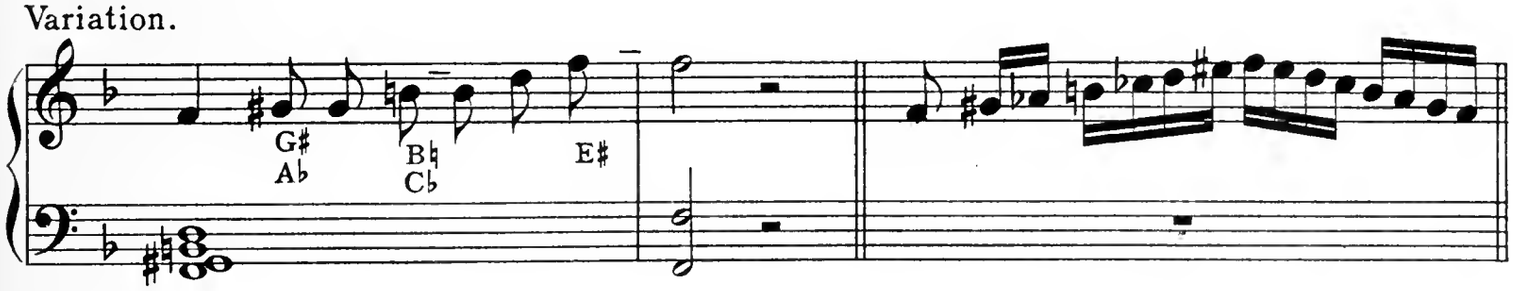
Glissando in Key of F.



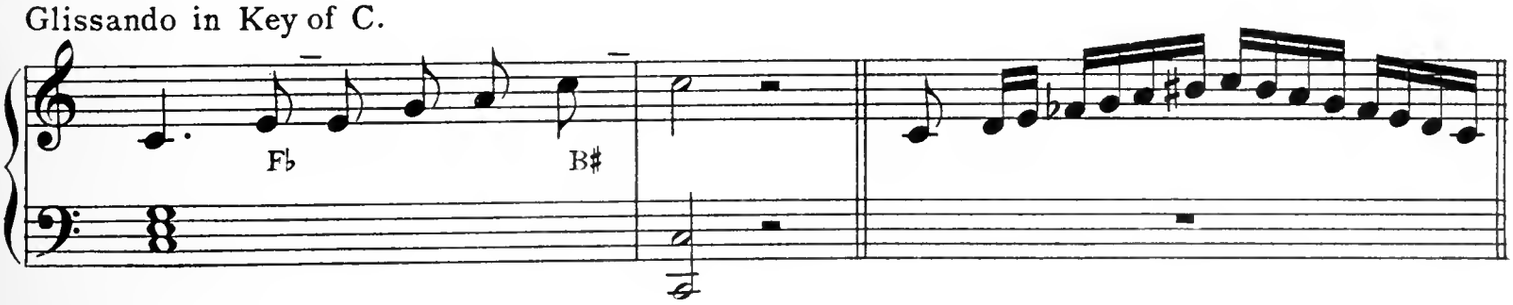
Modification.



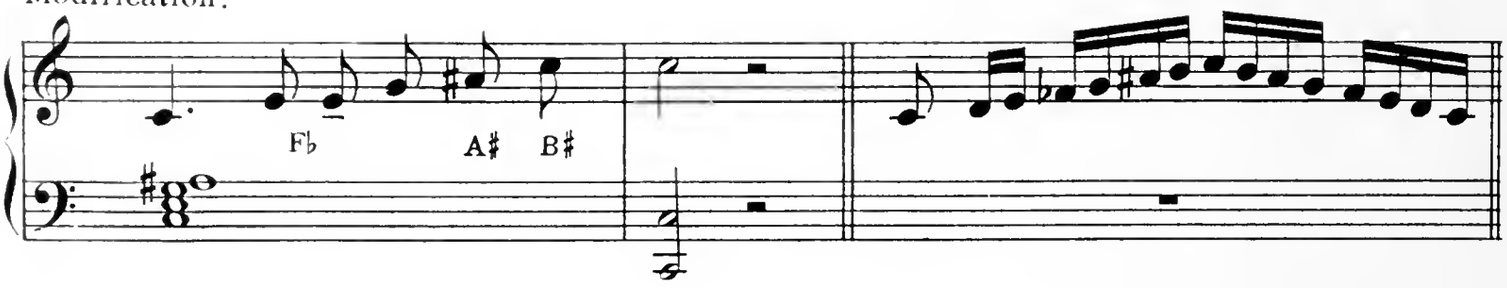
Variation.



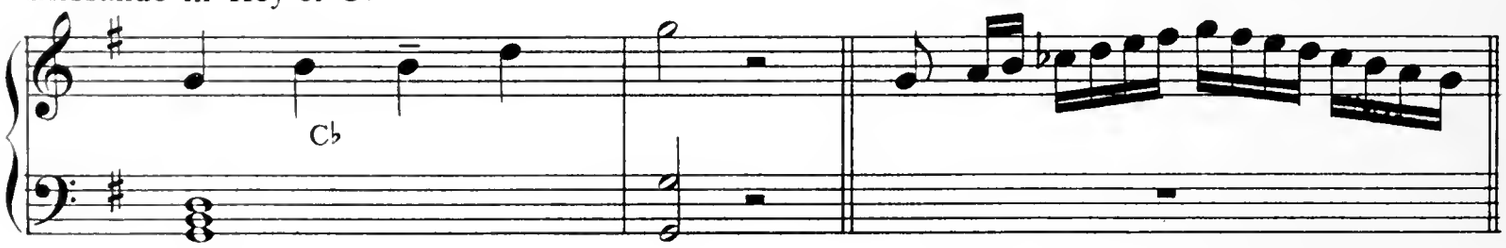
Glissando in Key of C.



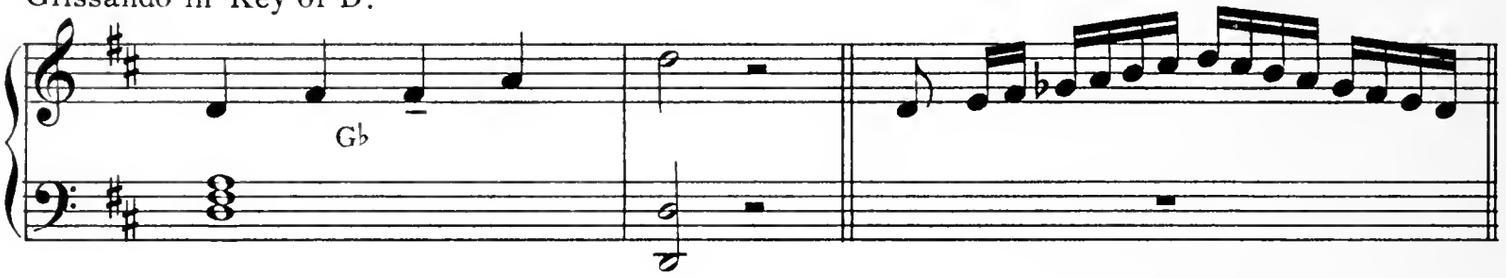
Modification.



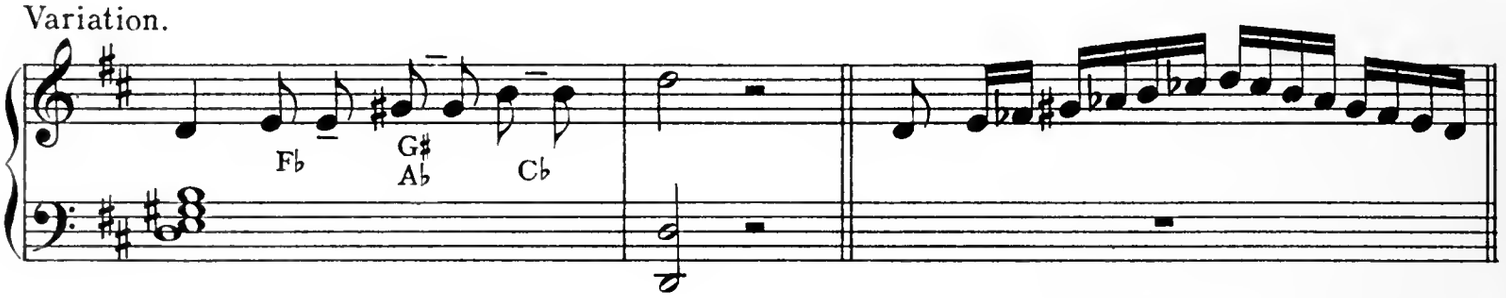
Glissando in Key of G.



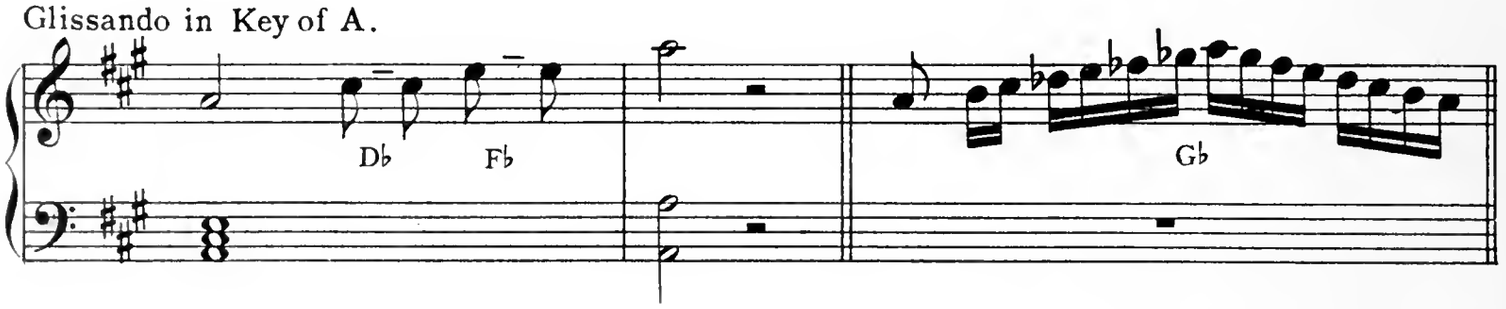
Glissando in Key of D.



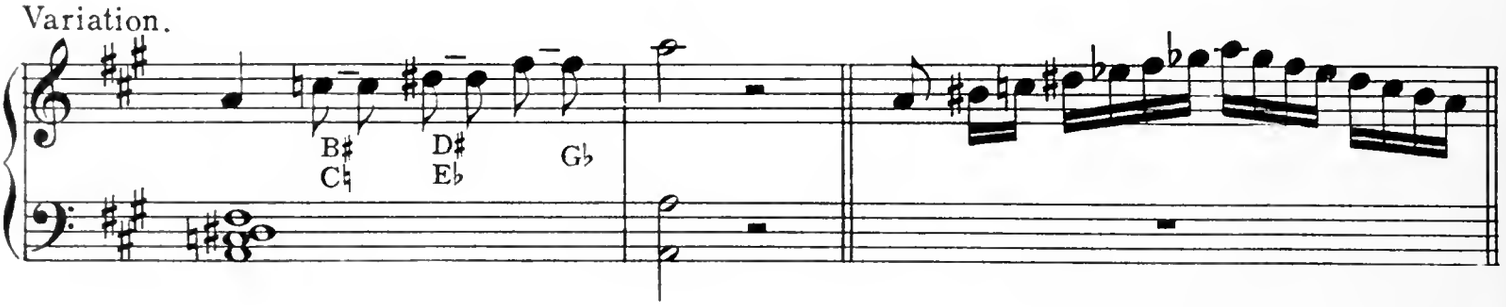
Variation.



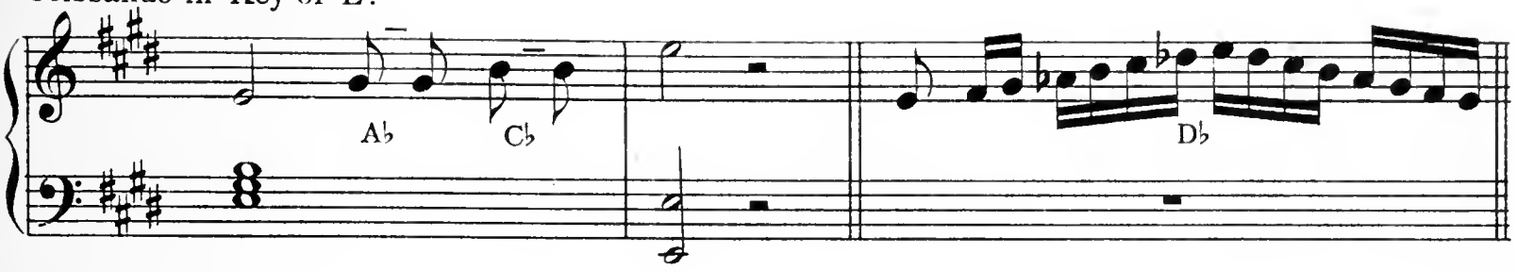
Glissando in Key of A.



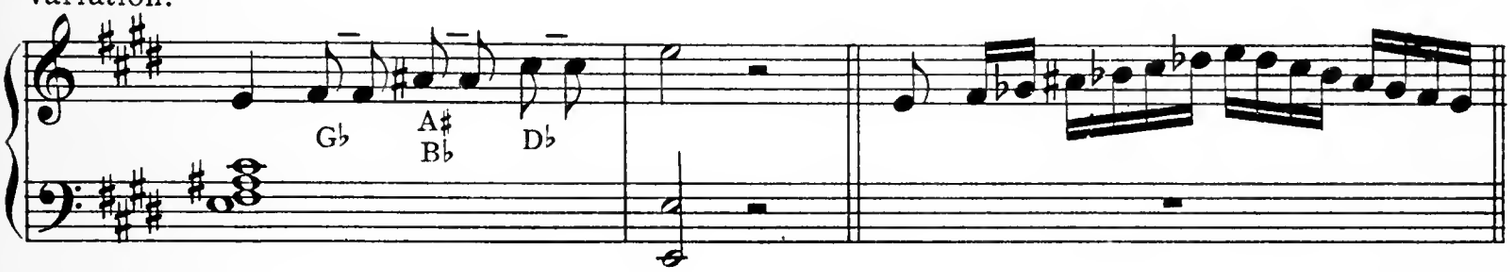
Variation.



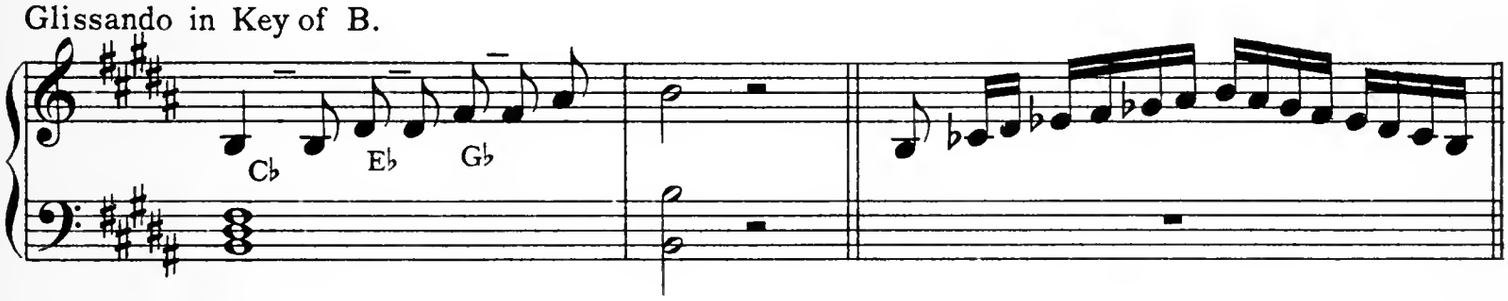
Glissando in Key of E.



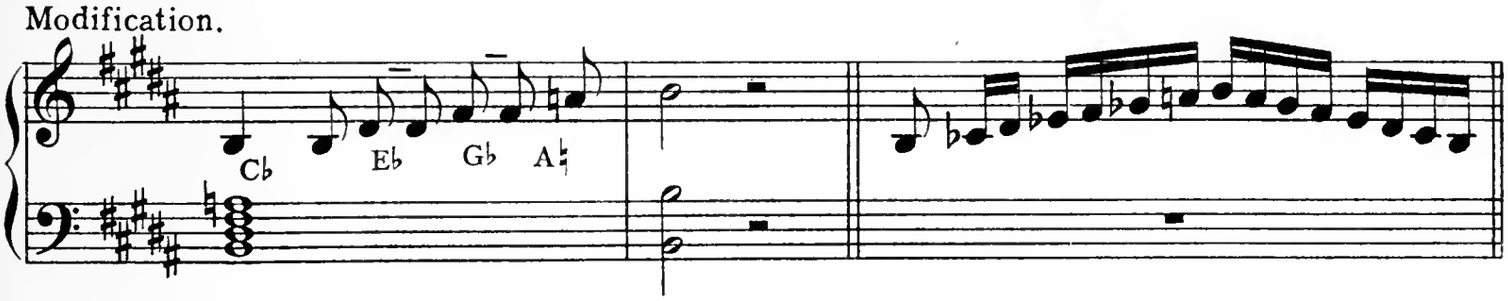
Variation.



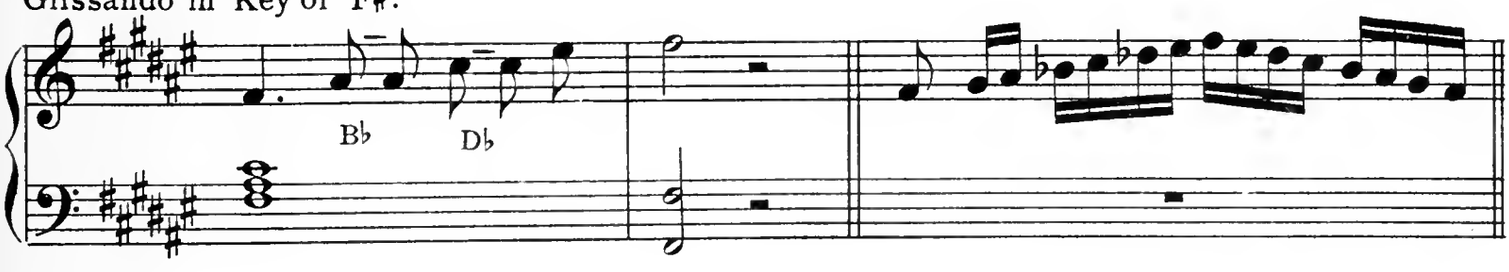
Glissando in Key of B.



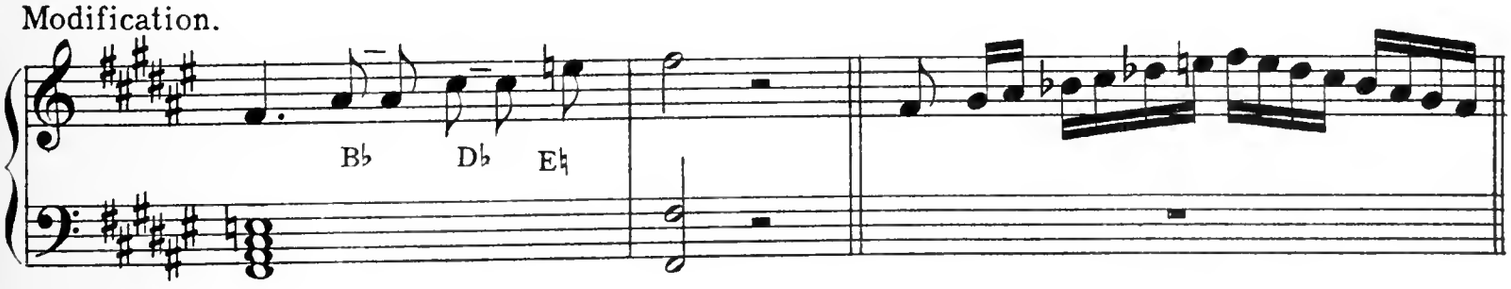
Modification.



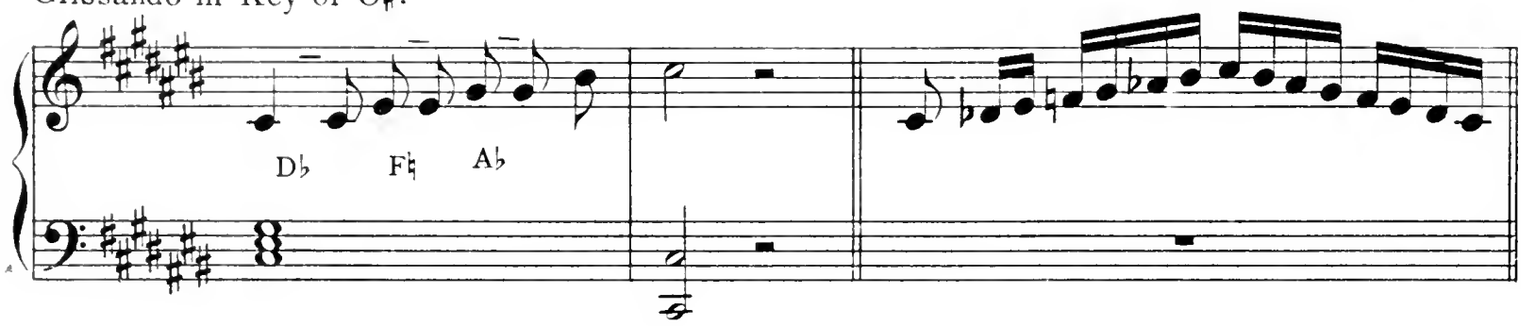
Glissando in Key of F♯.



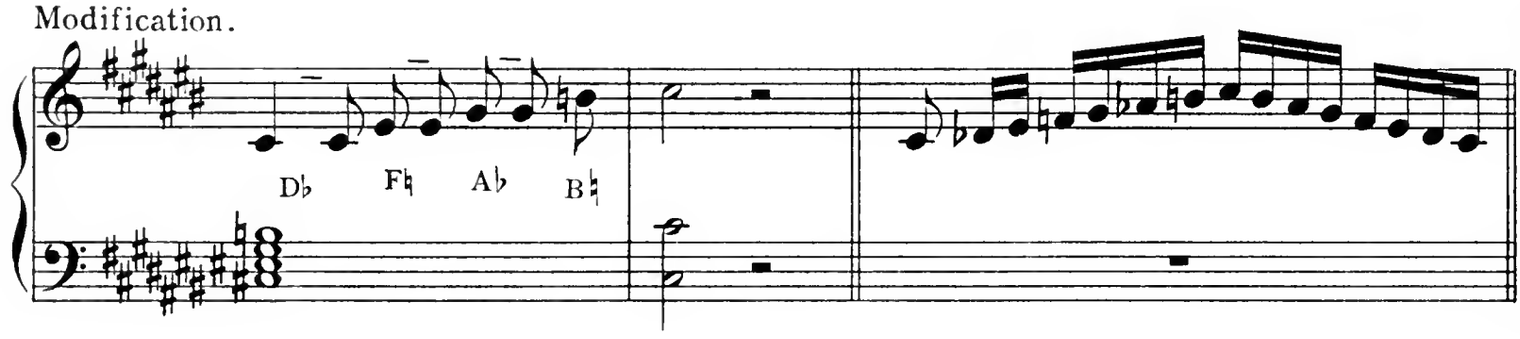
Modification.



Glissando in Key of C♯.



Modification.



In the following pages some of the more natural and most common forms in use for the harp are illustrated with compositions suitable for them. No attempt has been made to analyze these forms, but rather to call attention to their general characteristics. Beginning with the introductory Prelude, the dance forms in $\frac{3}{4}$ time follow in the order they sprung into life; first the Minuet, slow, stately and graceful; then the Waltz, quicker, swinging and gliding; and next the Mazurka, with its peculiar accent on the second beat of the measure.

These were followed by the military march, which came into existence when the first soldiers went to war, and was later used in the more joyful, as well as solemn forms.

After this came the more sentimental forms. Of these the Ballade was first, then the Song Without Words, Romanze, etc; all resembling each other in construction, but each with a marked individuality.

Many other forms are possible but in less common use. Only the more important ones can here receive attention.

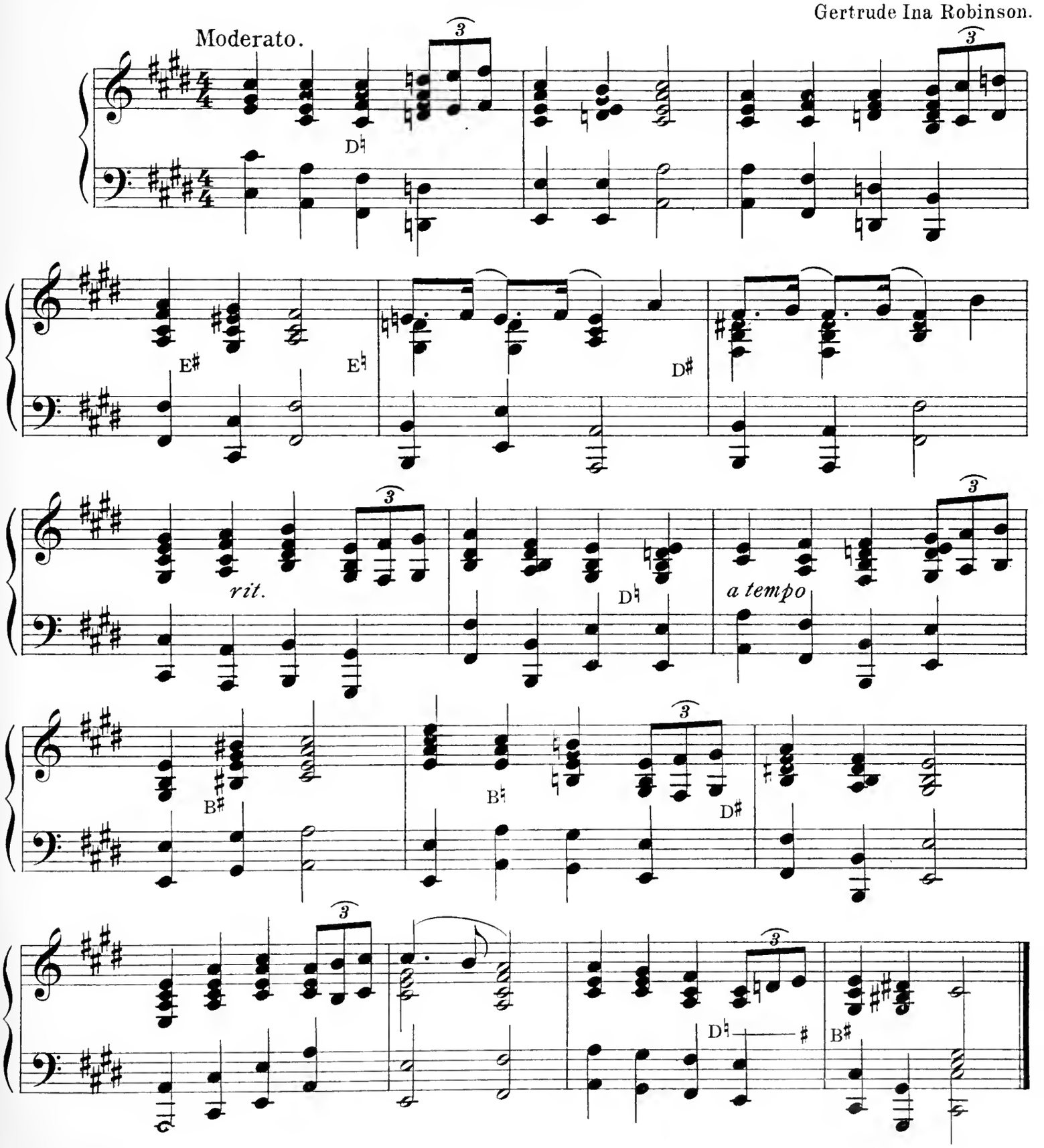
THE PRELUDE.

"The murmuring prelude of the ruder gale."

Strictly speaking, the Prelude is an introductory phrase. It is often of an uneven number of measures, and may or may not suggest the theme that is to follow, but simply invites the attention. In its broader sense, it is a little musical thought, so to speak, and is used as a title for any form of one period composition, and many of our great writers have given us splendid melodies, modulations and suggestions in the prelude form.

Prelude.

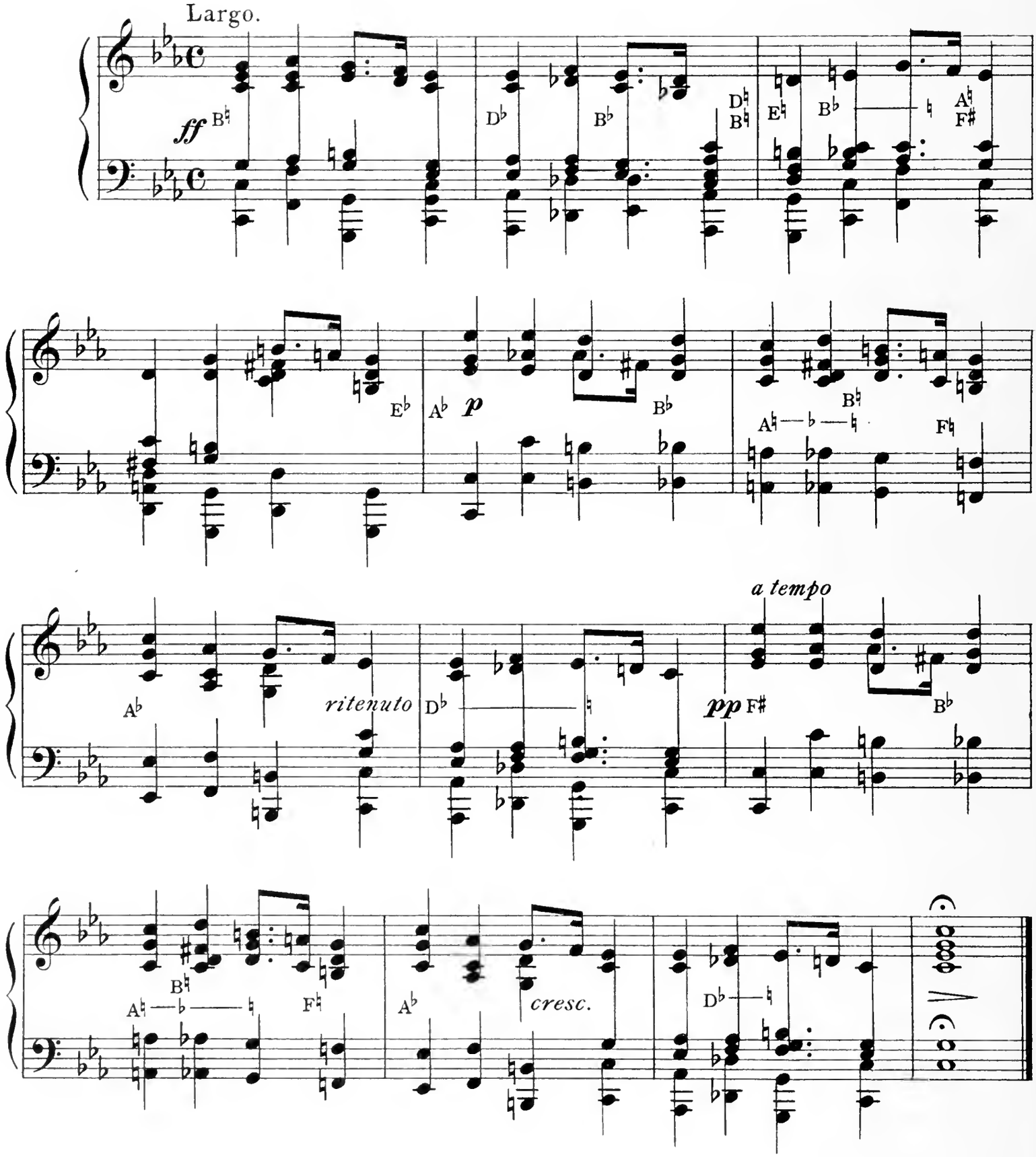
Gertrude Ina Robinson.



Prelude.

Pedal Study.

F. Chopin, Op. 28, No. 20
Arr. by G.I.R.



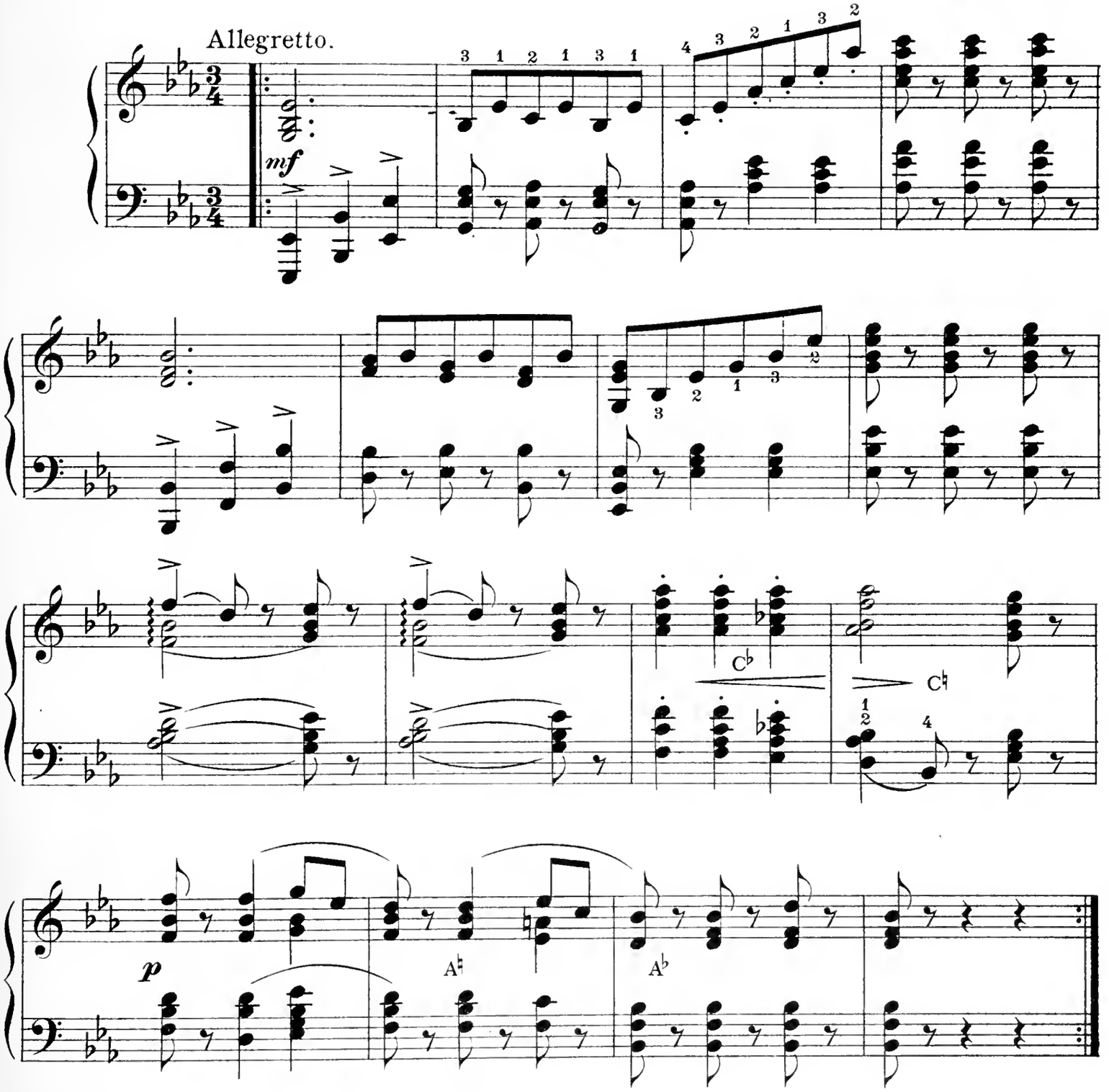
THE MINUET.

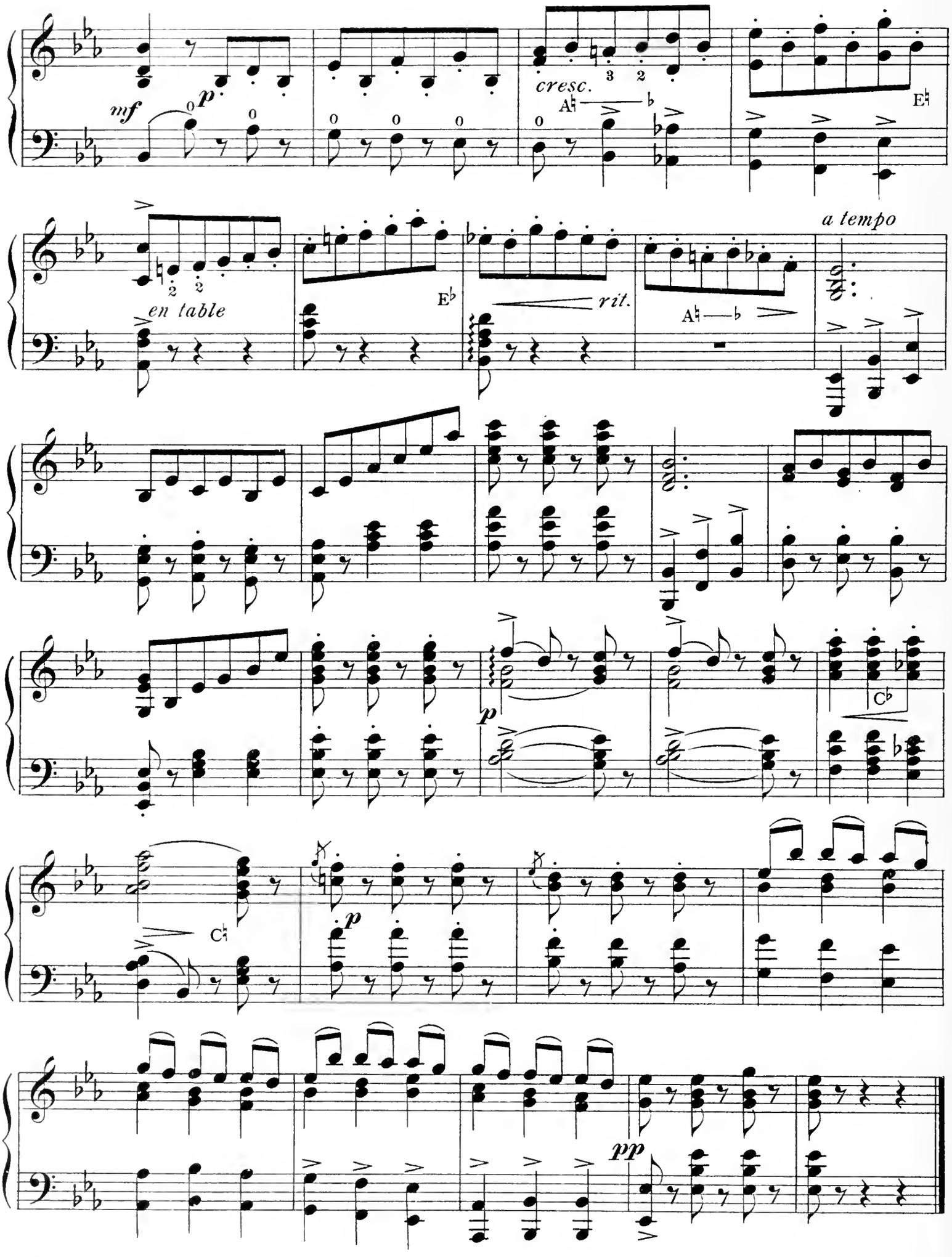
The Minuet, from the Latin Minimus *(the smallest)*, was the first and simplest of dance forms. It is in 3/4 time, of a slow and stately movement, is danced in small dainty steps, accompanied by graceful poses, and was much used in drawing room music about the time of Haydn. It is important in that all other dance forms have sprung from it, by keeping the same rhythm and changing the accent or tempo. It is the only dance regularly admitted into the modern sonata or symphony, and is frequently used in the suite and other forms of classical music.

Minuet.

From Symphony in E♭.

W. A. Mozart.
Arr. by G. I. R.



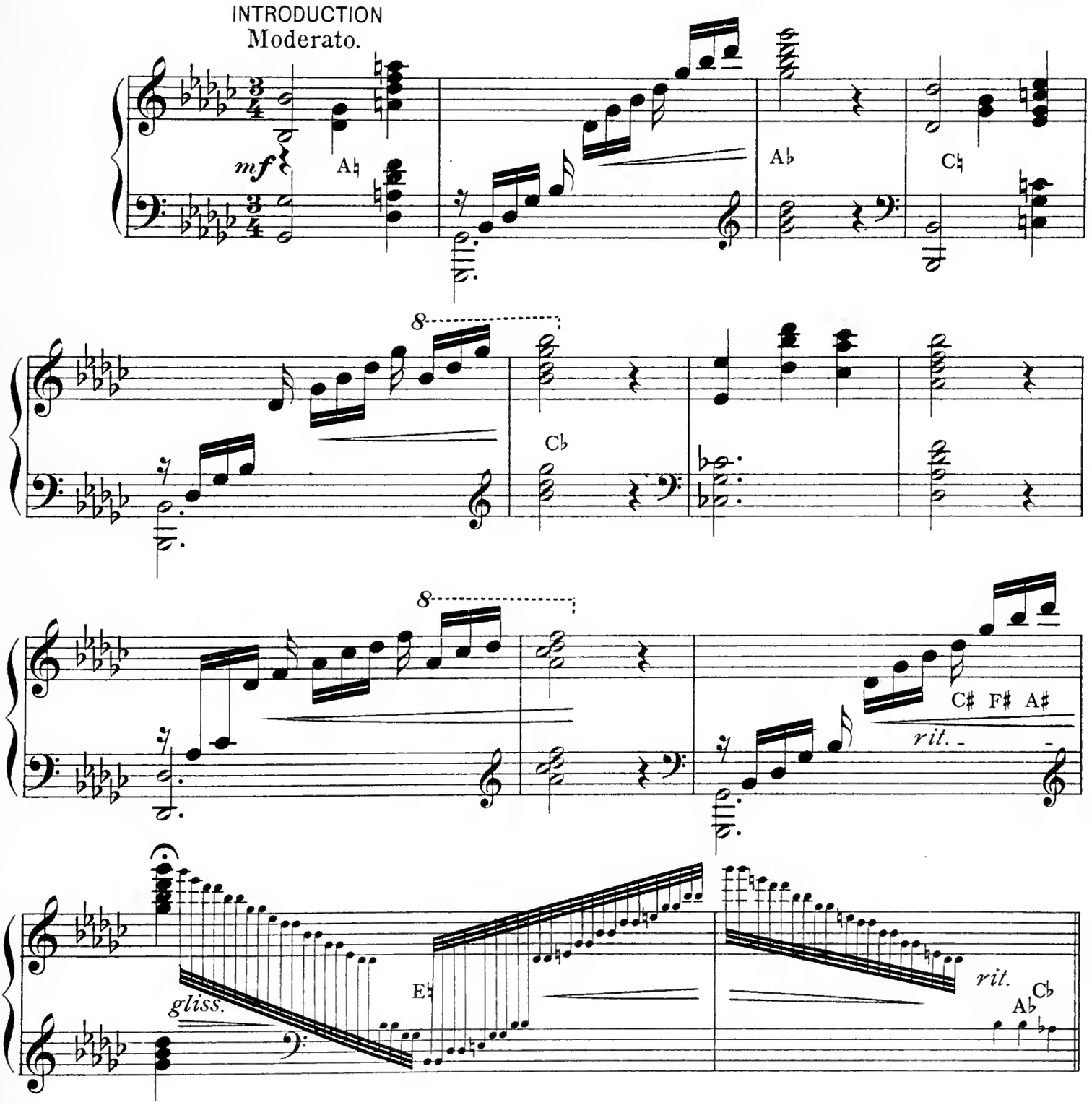

mf
p
cresc.
E♮
en table
E♭
rit.
a tempo
C♭
C♮
p
p
pp

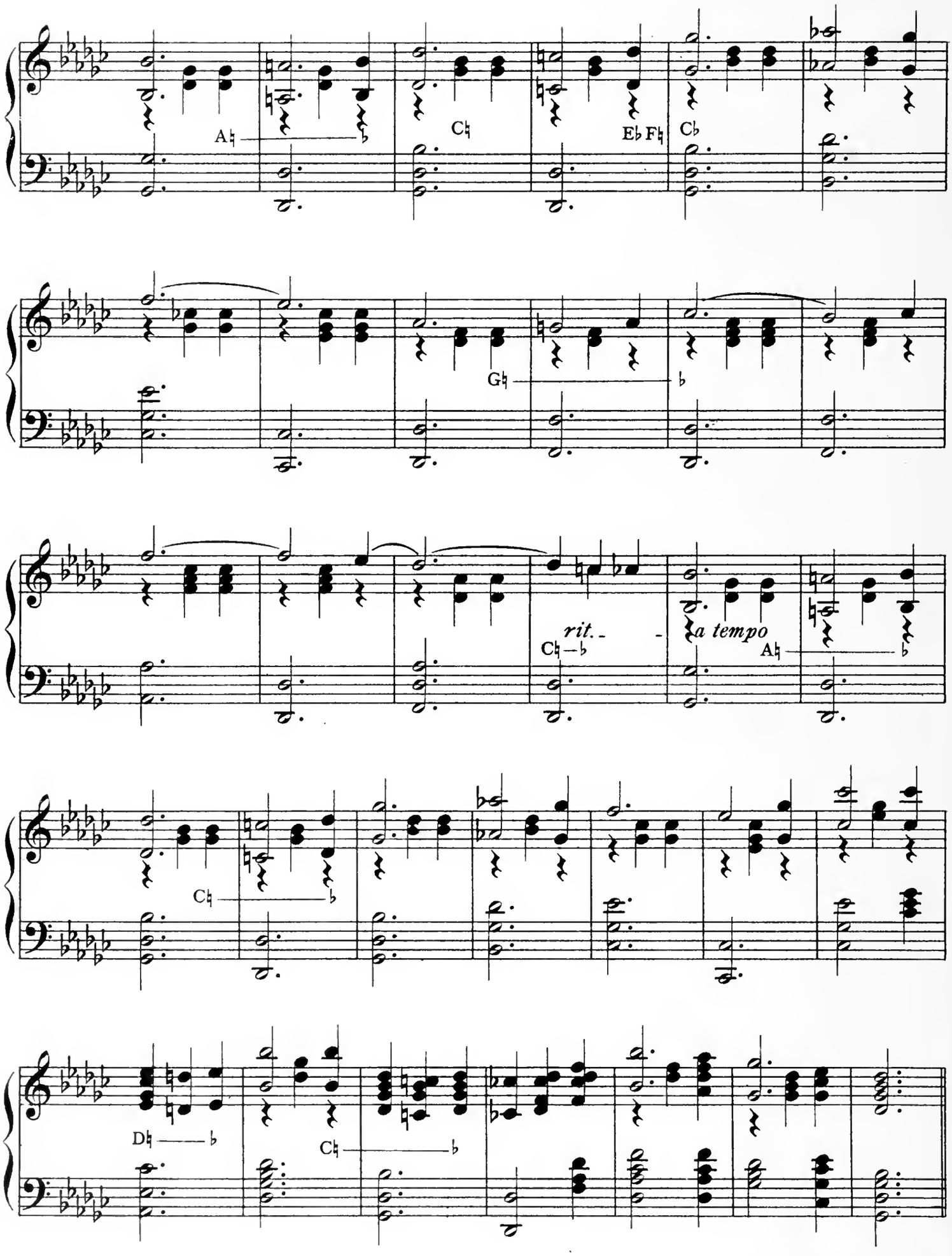
THE WALTZ.

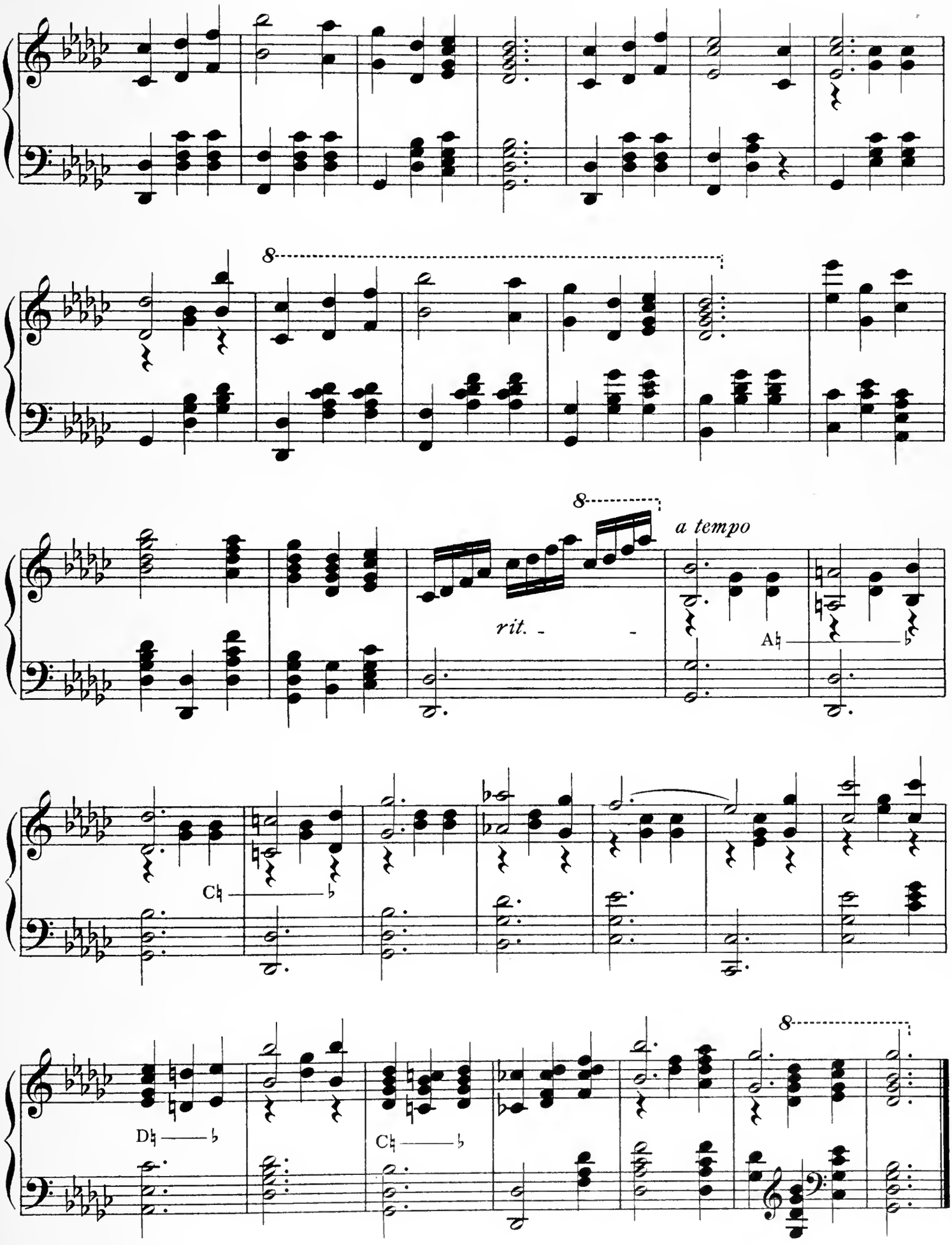
The Waltz, also in ¾ time, was the first child of the minuet, and was originally used in Suabia. The accent is strongly on the first beat, of a gliding and swinging movement, but of a quicker tempo, and usually constructed in sets, each complete in itself. Each phrase has eight, sixteen or thirty - two measures, and each number has two themes, with a return to the first. These are closely connected by modulations, and often have an introductory passage. Usually of a light, flippant character, though Berlioz and Tachaikowsky used it in symphonic movements.

Moonlight Waltz.

Gertrude Ina Robinson.




A♮
C♮
E♭ F♮
C♭
G♮
rit.
a tempo
C♮
A♮
C♮
D♮
C♮

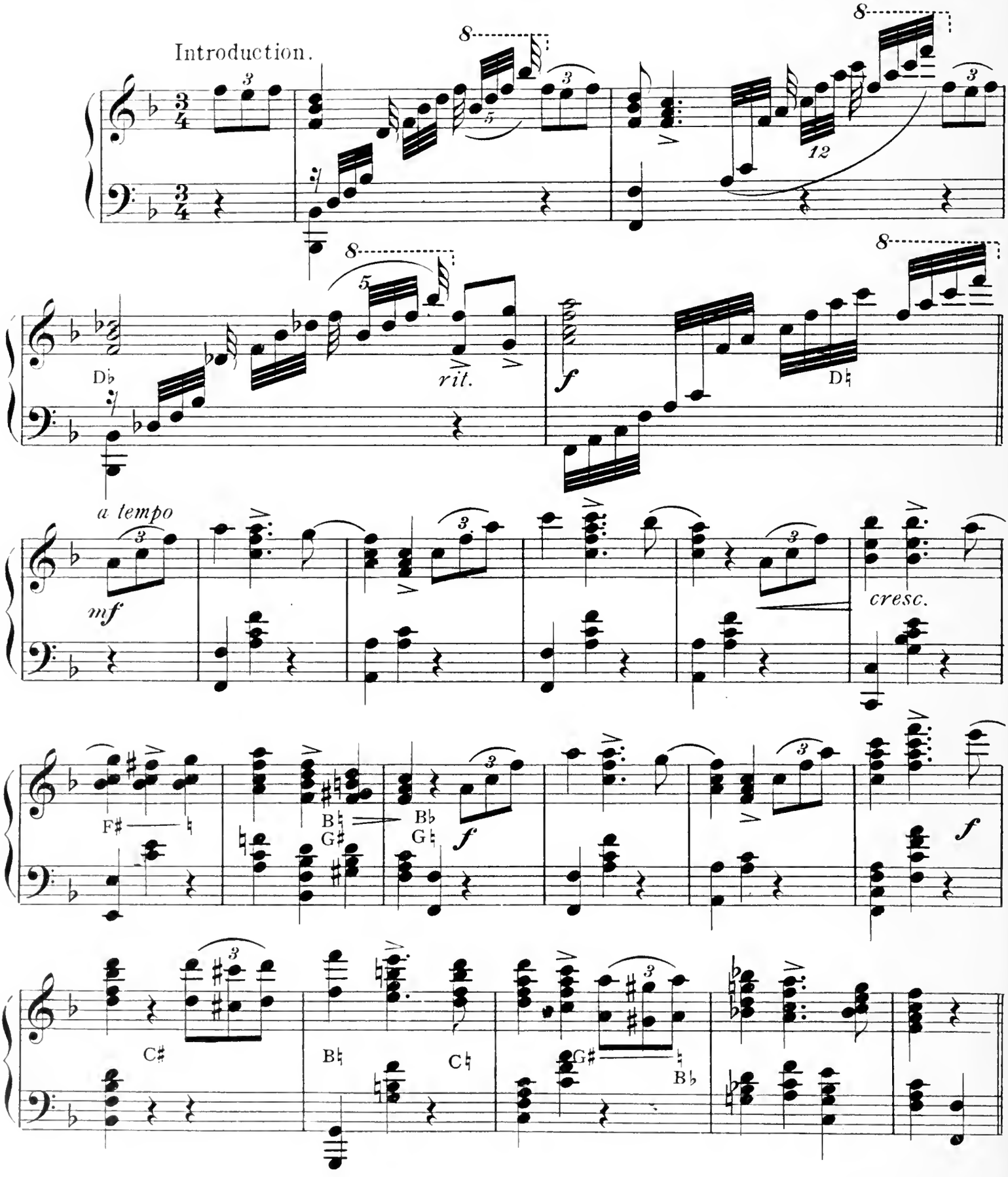

8
8
a tempo
rit.
A♭
C♭
D♭
C♭
8

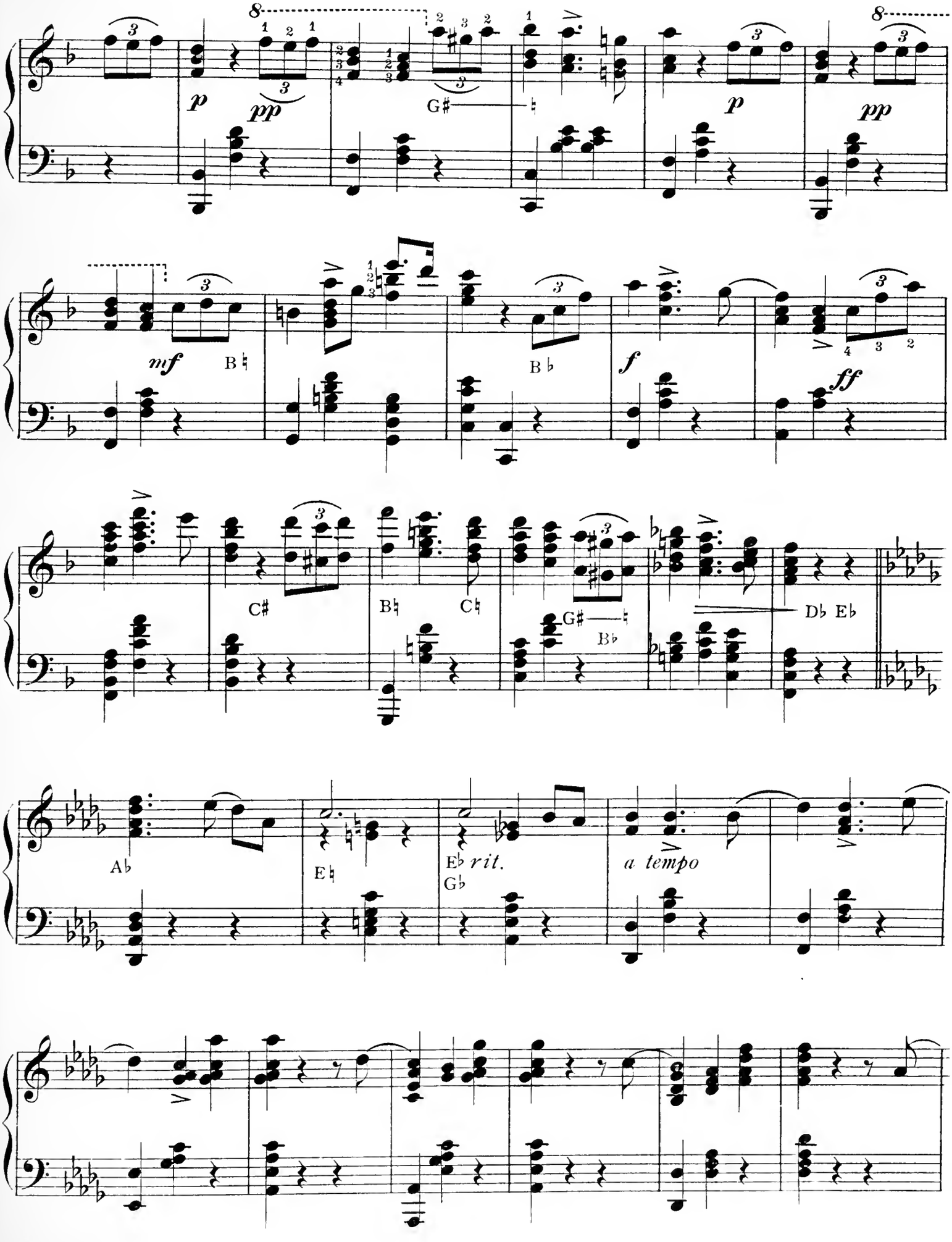
MAZURKA.

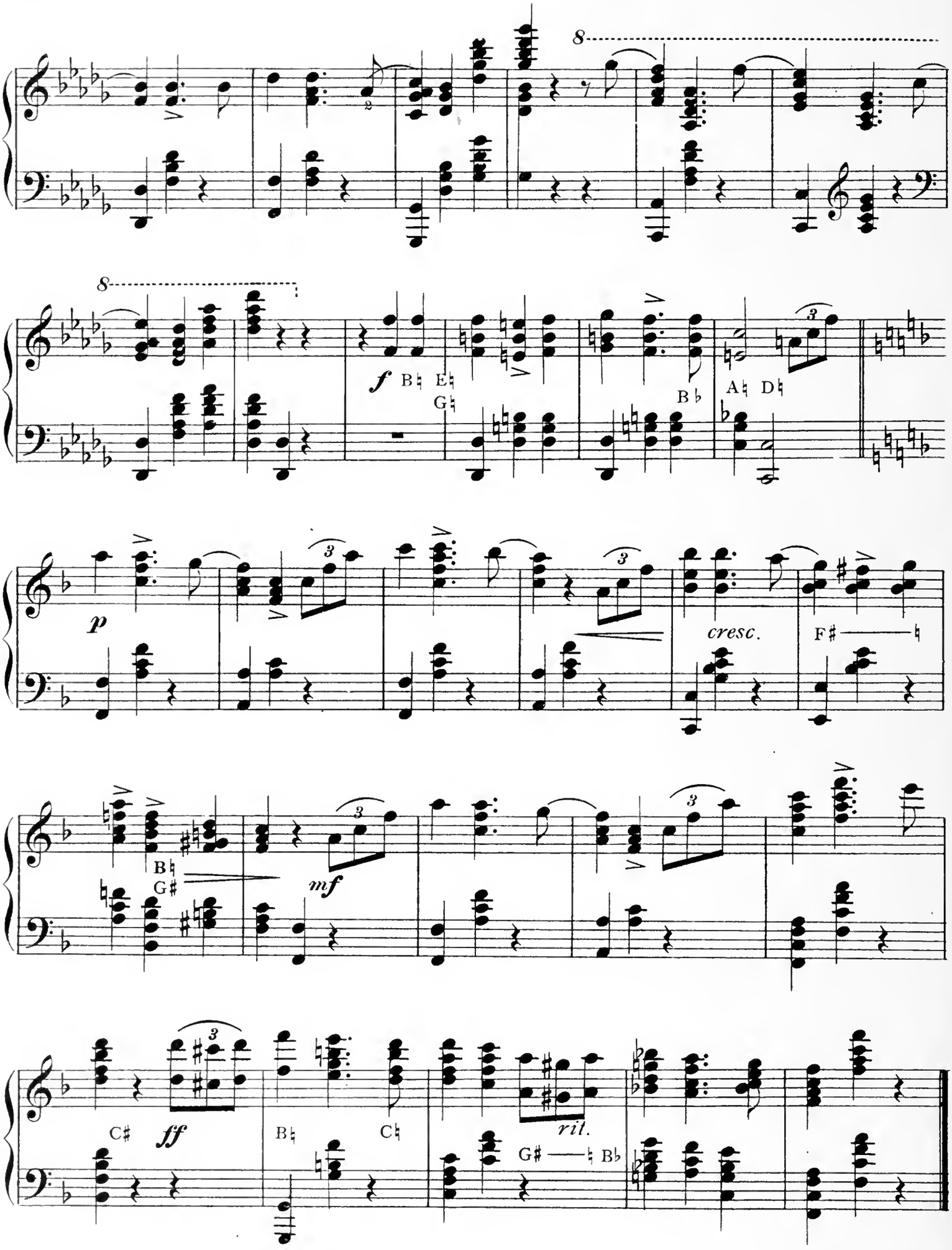
The Mazurka followed the waltz and is a lively Polish dance, of a skipping character in $\frac{3}{8}$ or $\frac{3}{4}$ time, with the accent on the second beat of the measure; this makes a peculiar rhythmic construction that distinguishes it from all other dance-forms. In the concert mazurka, spoken of as the Ideal Mazurka, the tempo is slow and dignified; while in the more brilliant concert mazurka it is rapid.

Mazurka.

Gertrude Ira Robinson.

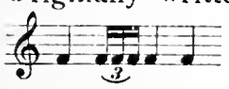
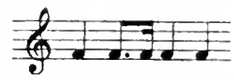



p
pp
G♯
p
pp
mf
B♮
B♭
f
ff
C♯
B♮
C♮
G♯
B♭
D♭ E♭
A♭
E♮
E♭
G♭
rit.
a tempo


8
8
f
B♮ E♮
G♮
B♭
A♮ D♮
p
cresc.
F♯
B♮
G♯
mf
C♯
ff
B♮
C♮
ril.
G♯
B♭

THE MARCH.

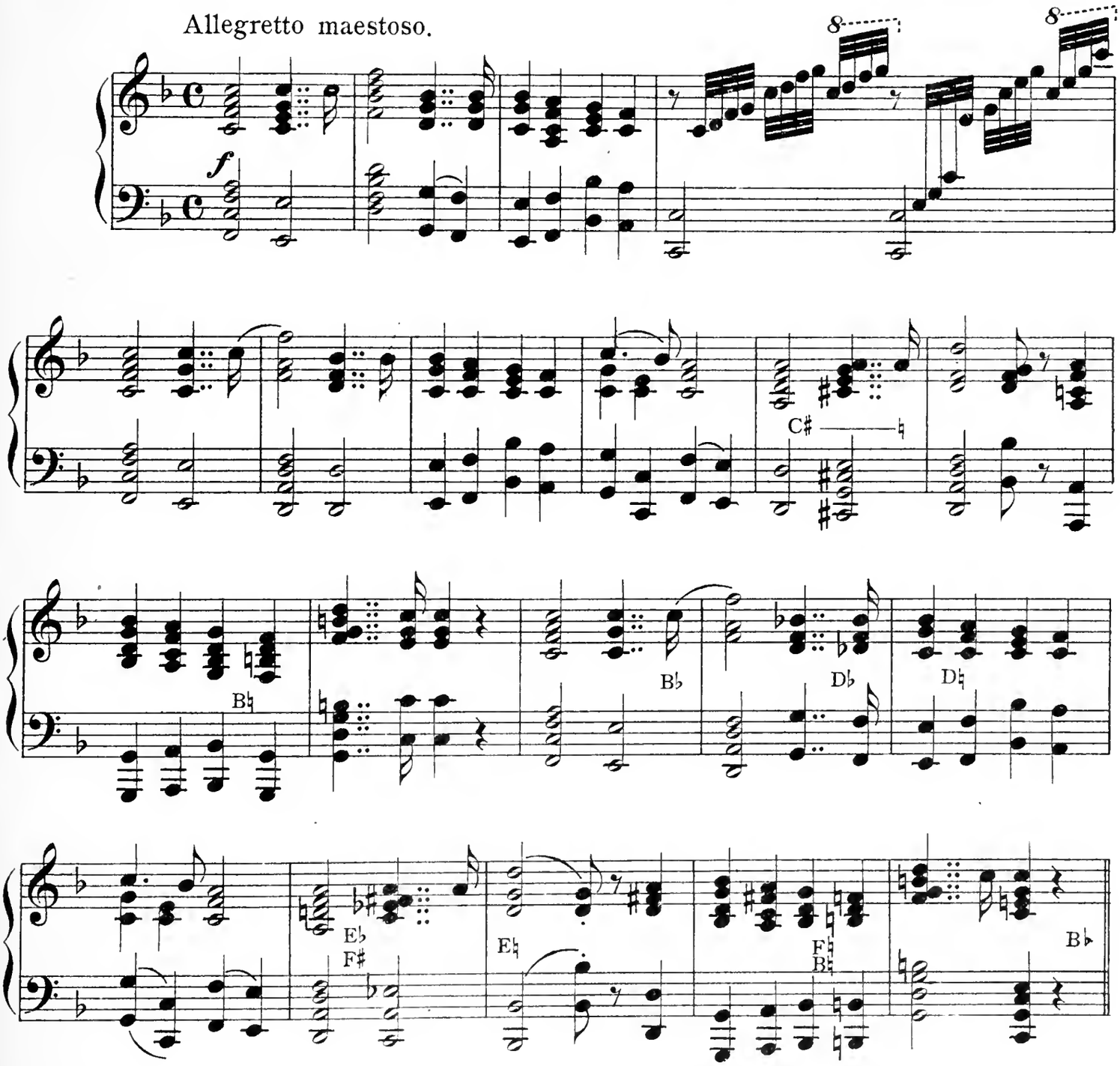
"The varying verse, the full resounding line,
The long majestic march, and energy divine."

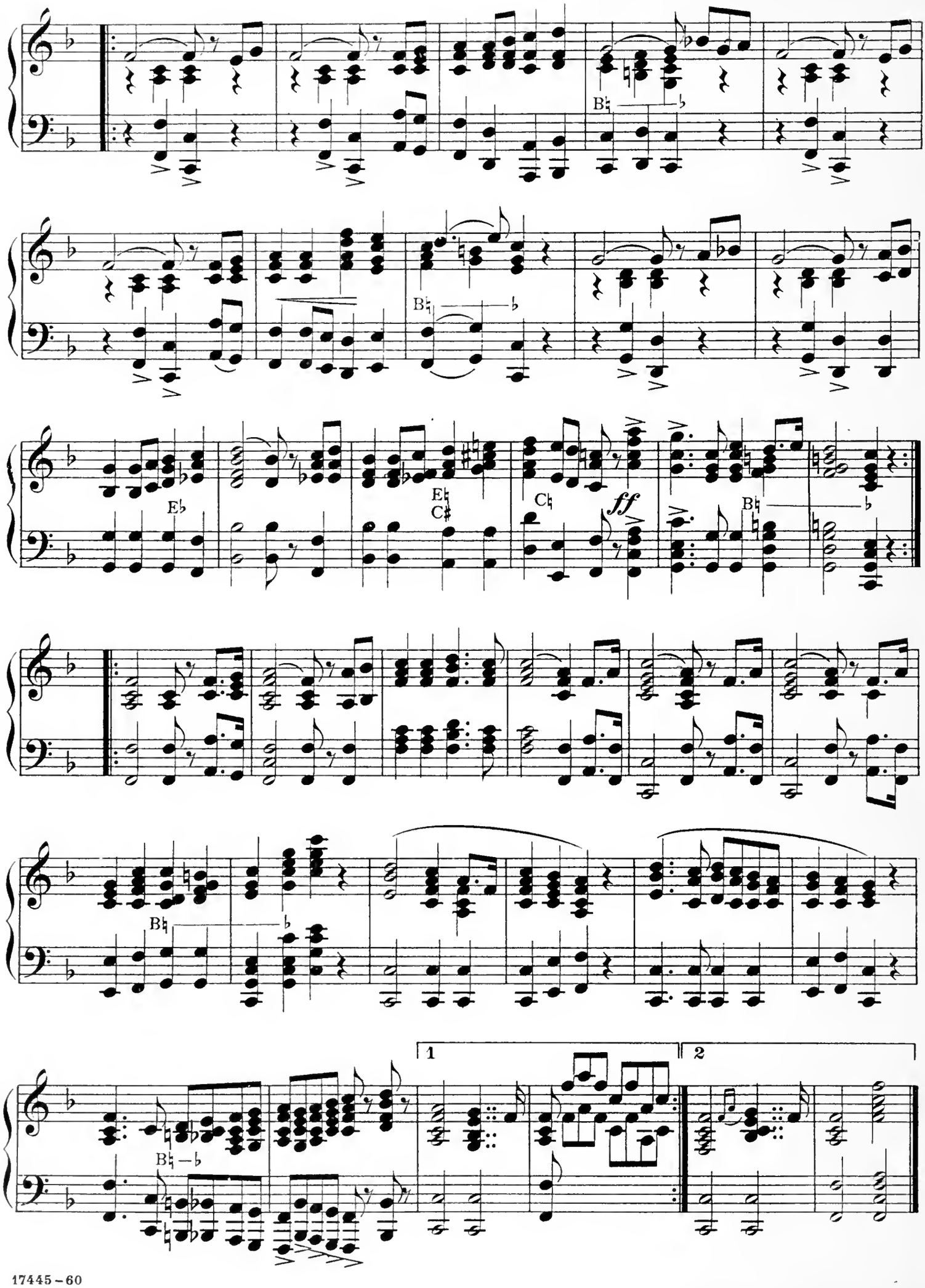
No form of music is more closely connected with the most vital experiences of life than the march. Originally written to accompany the troops as they marched to war, the rythm is  or  $\frac{4}{4}$, $\frac{2}{4}$ or $\frac{6}{8}$, which in all tempos gives the two accents in a measure, corresponding to the steps of left, right, etc. Military and stately, it inspires the soldier to deeds of bravery; or in the more joyful sense of the wedding march, accompanies the bride to the altar; and again the solemn strains of the funeral march conducts our dead to their last long rest.

Praise Ye The Father.

Chas. Gounod.
Arr. by G.I.R.

Allegretto maestoso.




B♮
B♮
E♭
E♮
C♯
C♮
ff
B♮
B♮
B♮
1
2

"March of Priests" and "Chorus of Priests."

from

"THE MAGIC FLUTE"

W. A. Mozart.
Arr. by G. I. R.

Andante.

sotto voce

B♮

rit.

B♭

Tempo di marcia.

en table

F♯

F♮

C♯

D♭

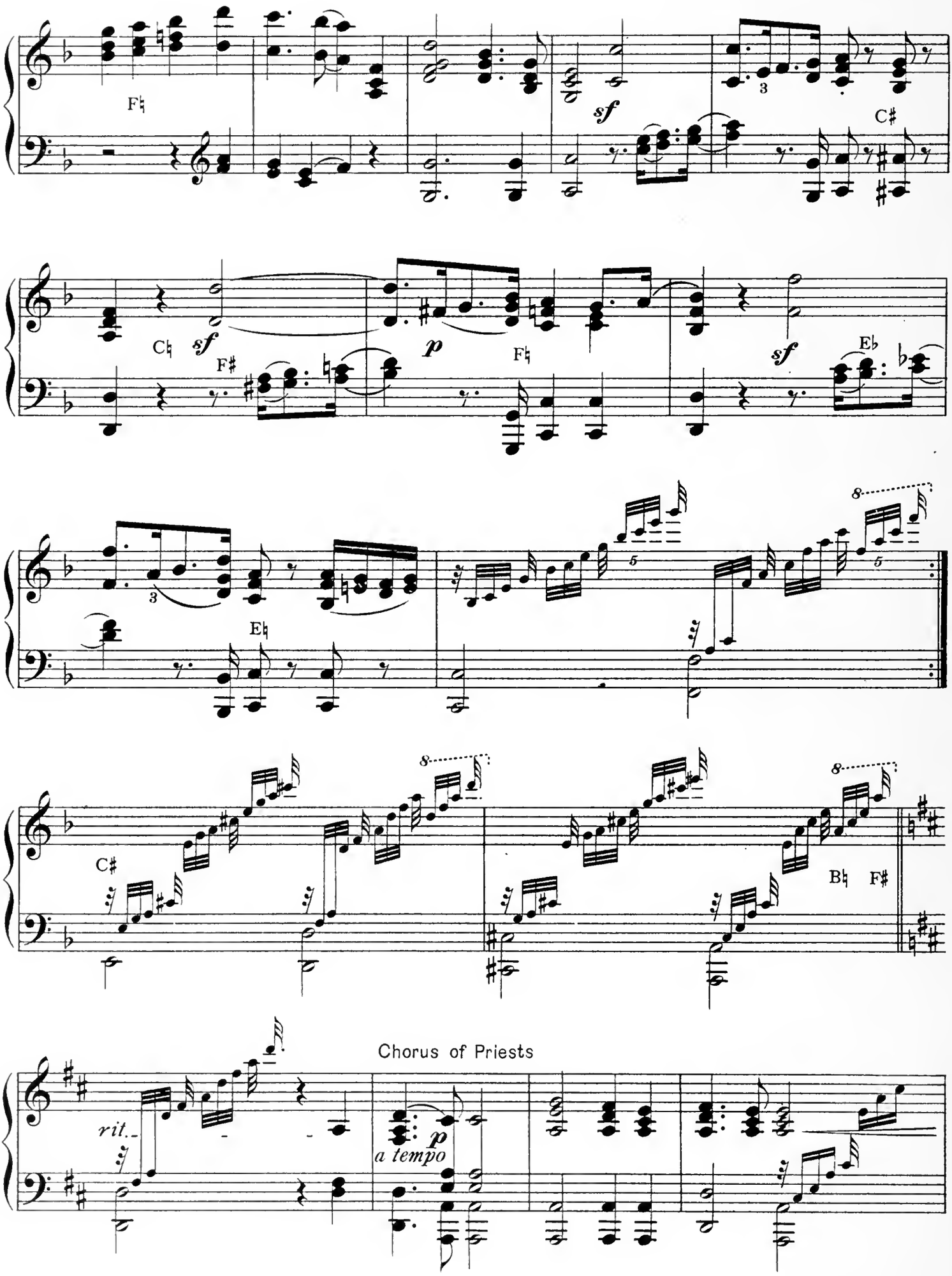
C♮

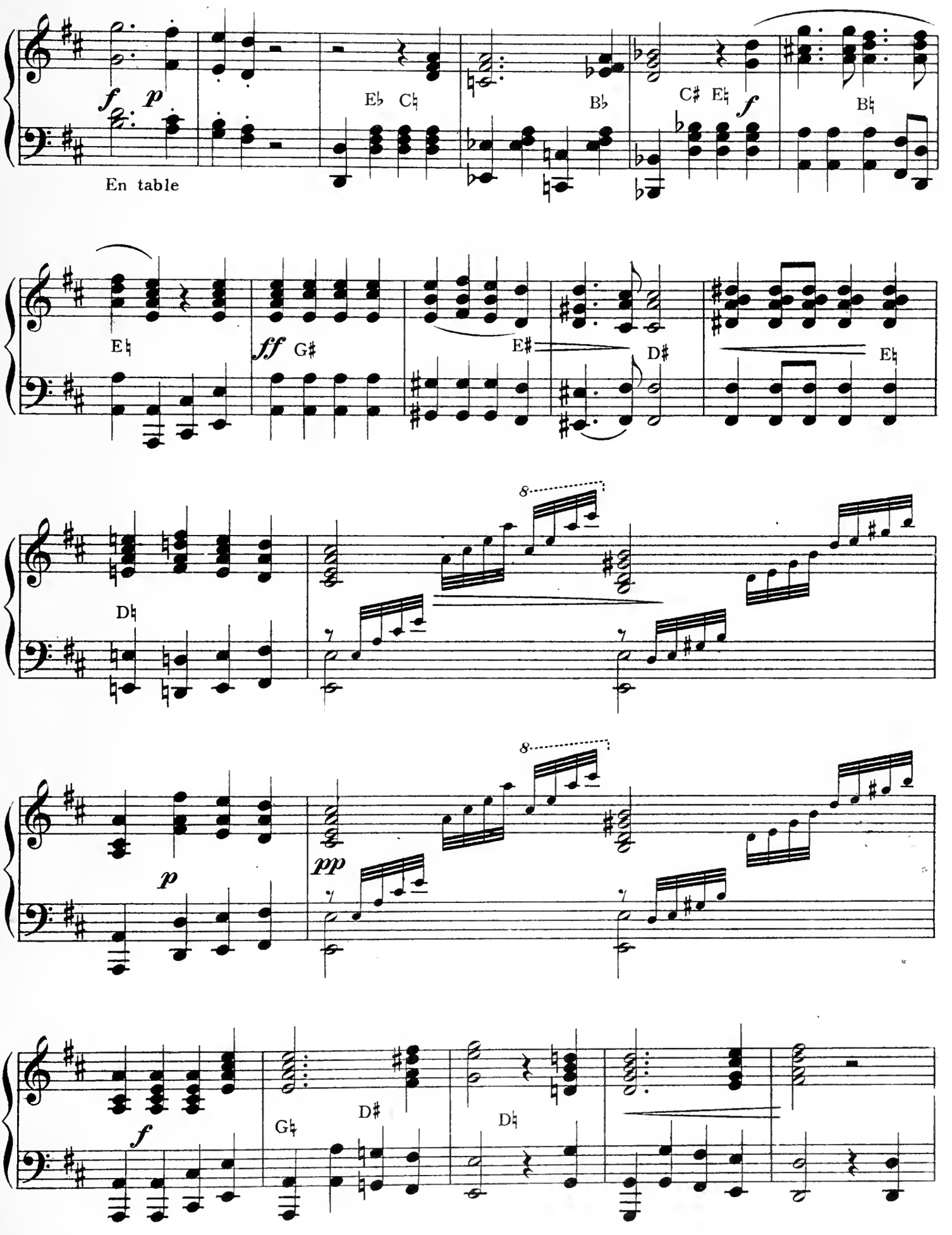
D♮

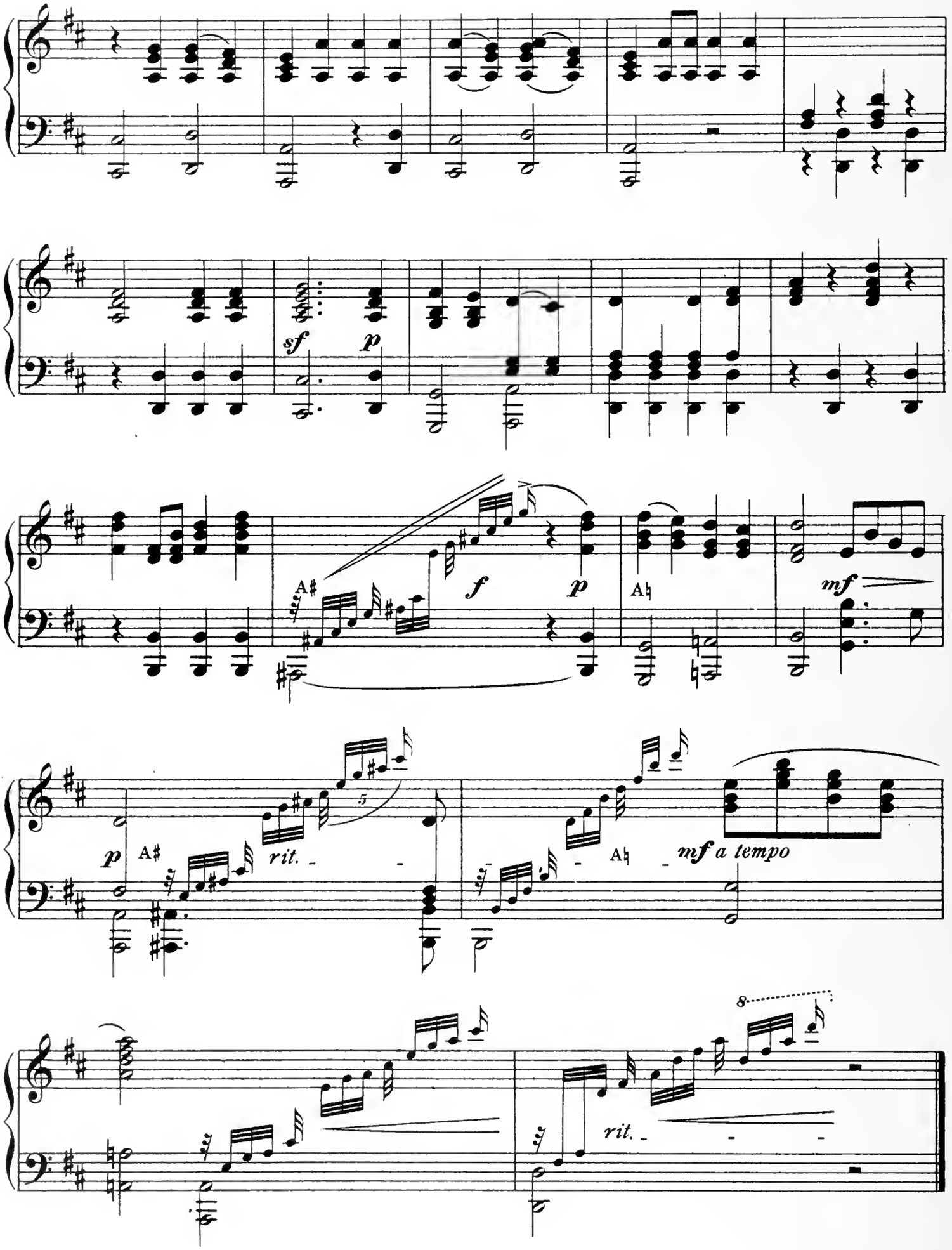
B♮

B♭

F♯


F♮
sf
C♯
C♮
sf
F♯
p
F♮
sf
E♭
E♮
C♯
B♮
F♯
Chorus of Priests
rit.
p
a tempo


En table
E♭ C♮
B♭
C♯ E♮
B♮
E♮
G♯
E♯
D♯
E♮
D♮
G♮
D♯
D♮

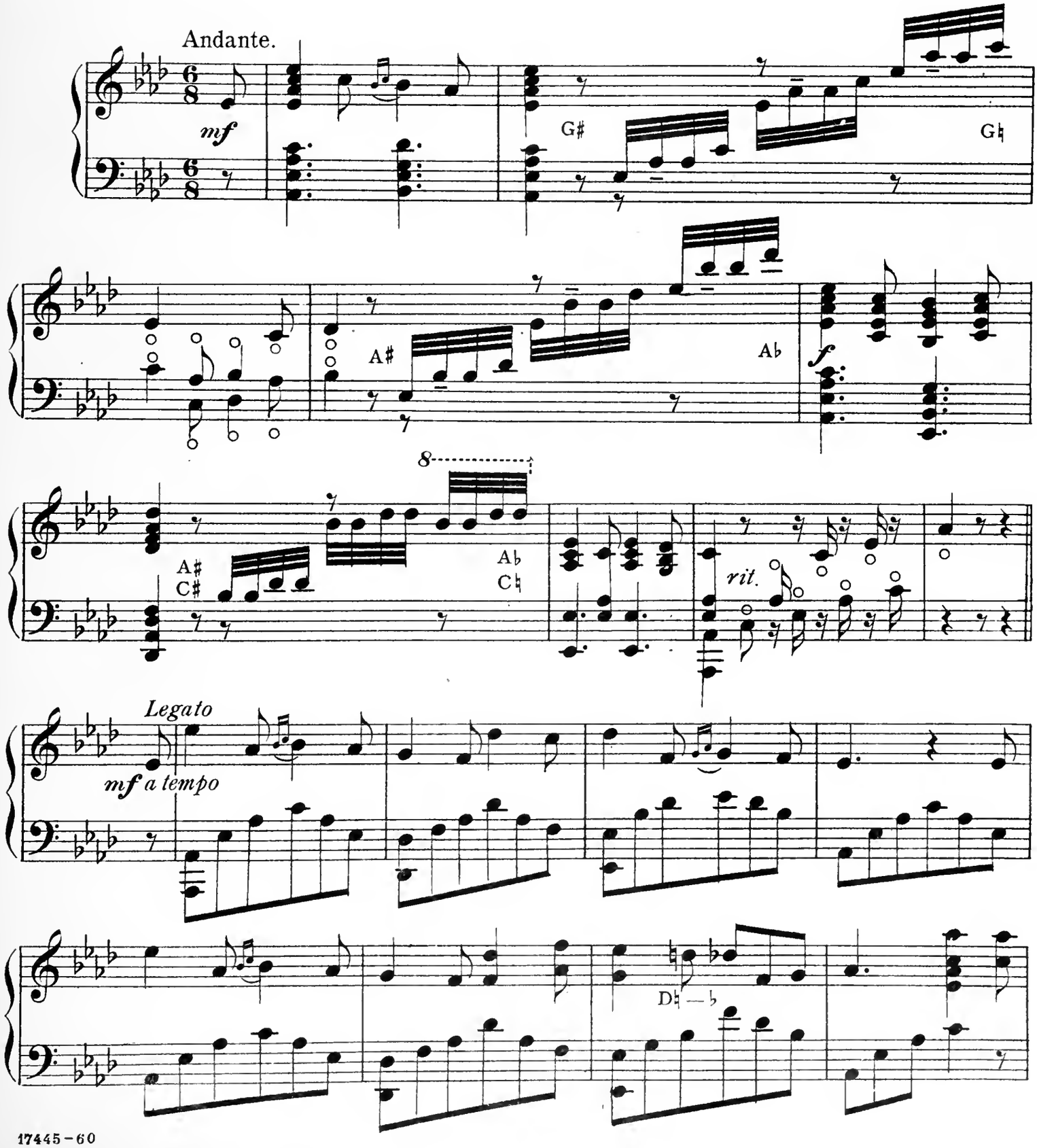

sf
p
A♯
f
p
A♭
mf
p
A♯
rit.
5
A♭
mf a tempo
8
rit.

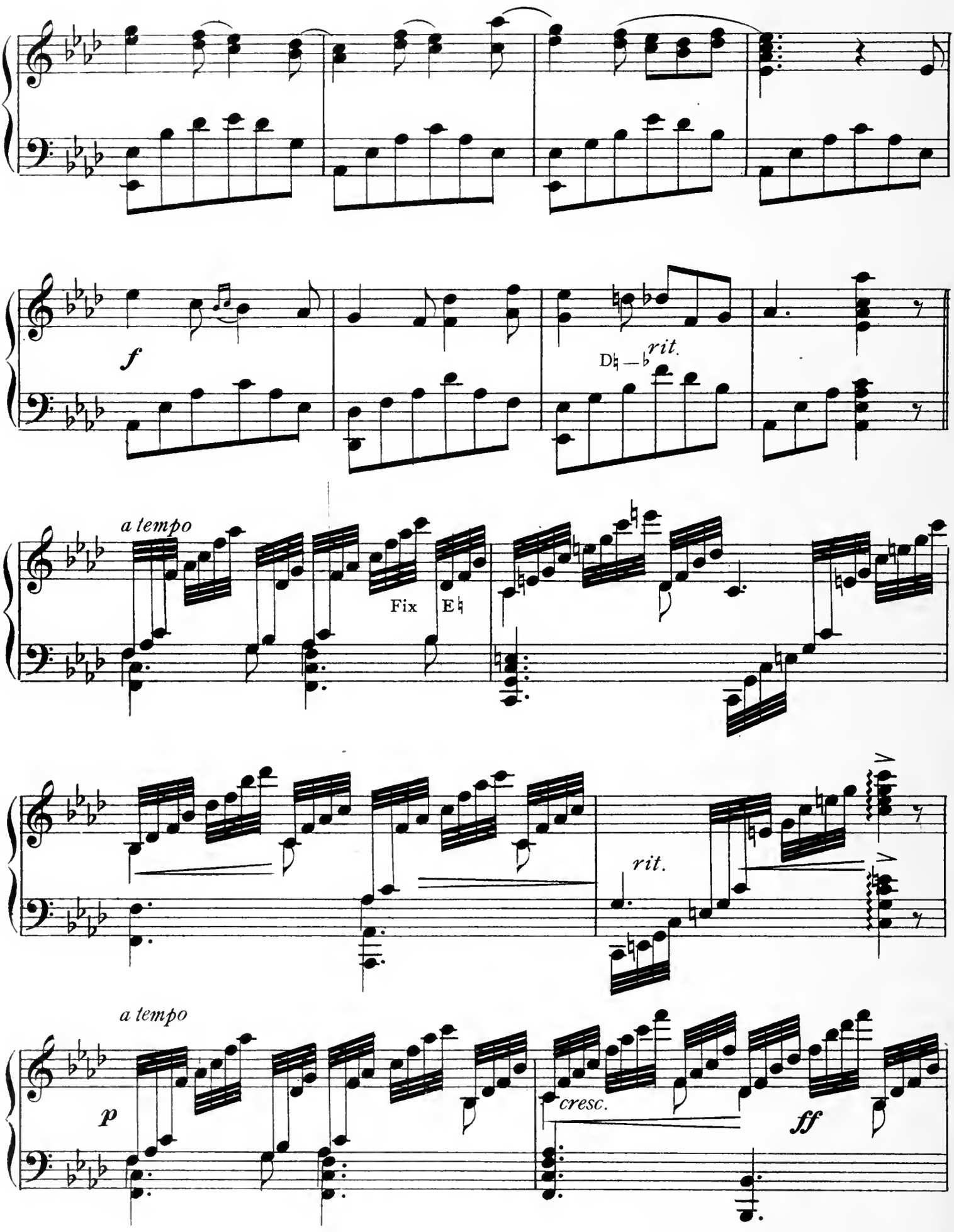
THE BALLADE.

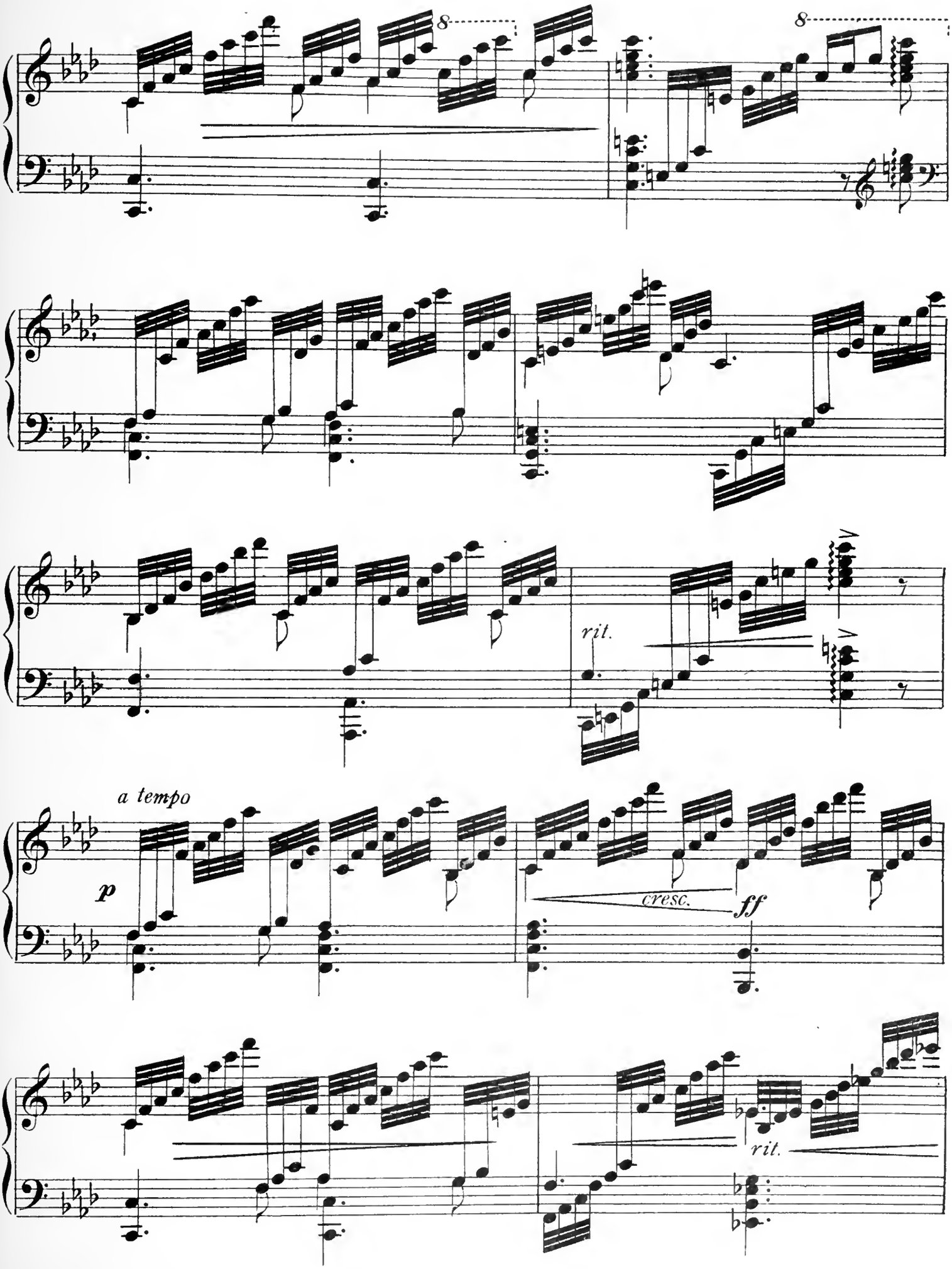
The Ballade, the first of the sentimental forms, was originally the simplest, and used as a narrative song: It was formed of two equal periods, each verse being sung to the same melody. In the instrumental forms it has been elaborated with prelude, followed by the leading theme, which modulated into the second theme, often more animated and brilliant, after which there is a return to the original theme, usually varied and embellished.

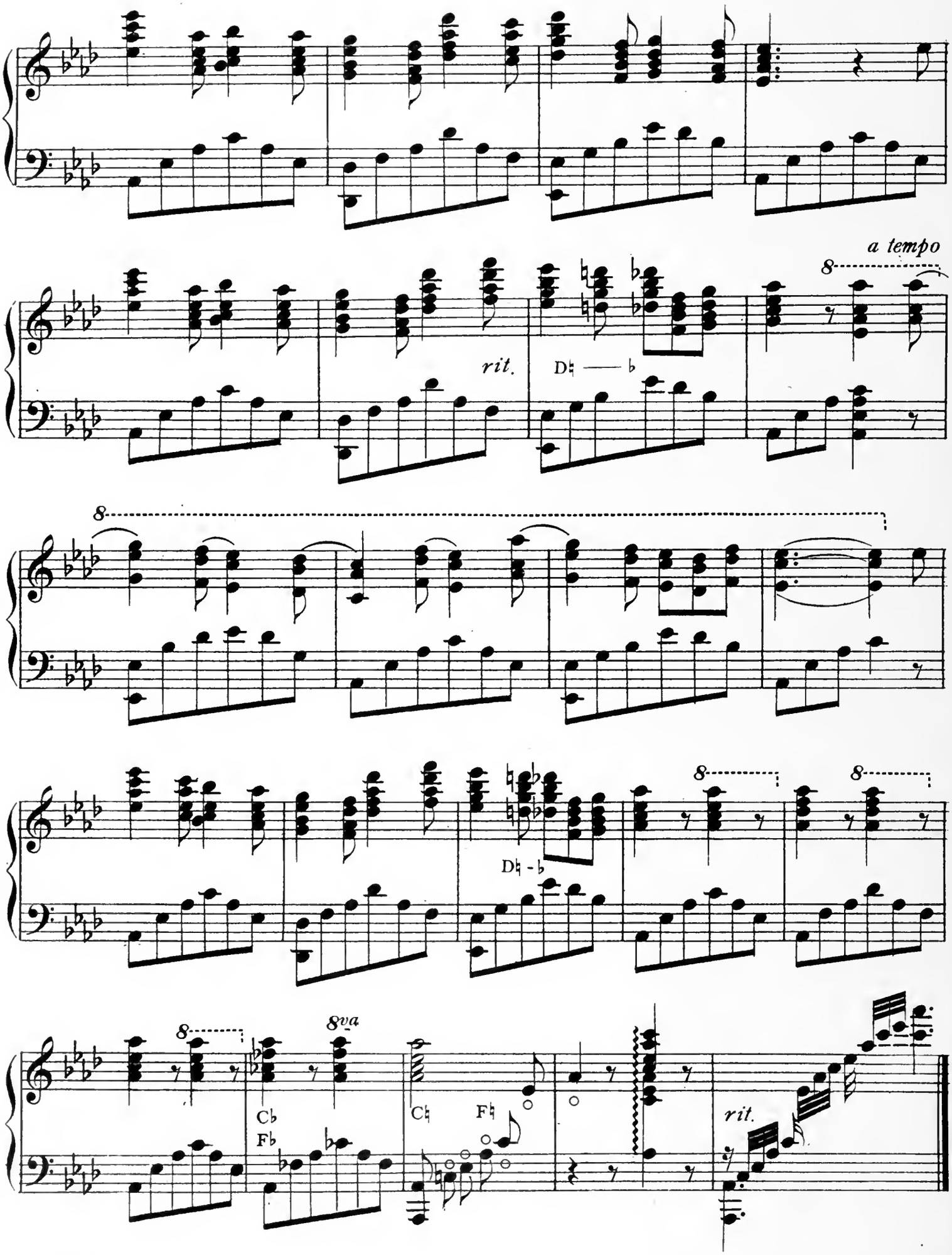
Ballade.

Gertrude Ina Robinson.




f
D♮ — b
rit.
a tempo
Fix E♮
rit.
a tempo
p
cresc.
ff


8
8
rit.
a tempo
p
cresc.
ff
rit.


a tempo
rit.
D♮ — ♭
D♮ - ♭
8va
C♭
F♭
C♮
F♮
rit.

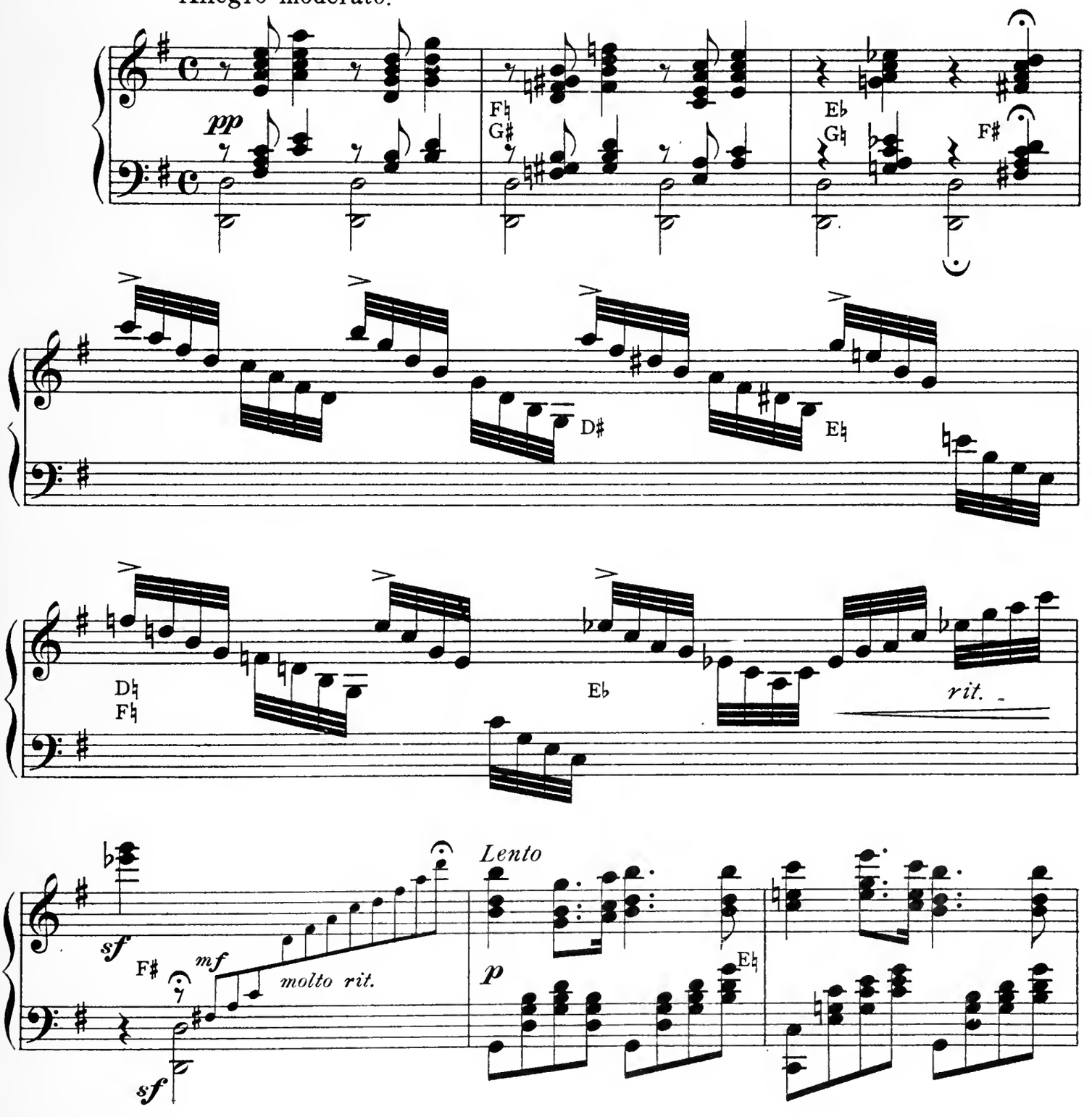
SONG WITHOUT WORDS is a title invented by Mendelssohn for lyric compositions, the character of which was charming and elegant and consisting of a melody with accompaniment.

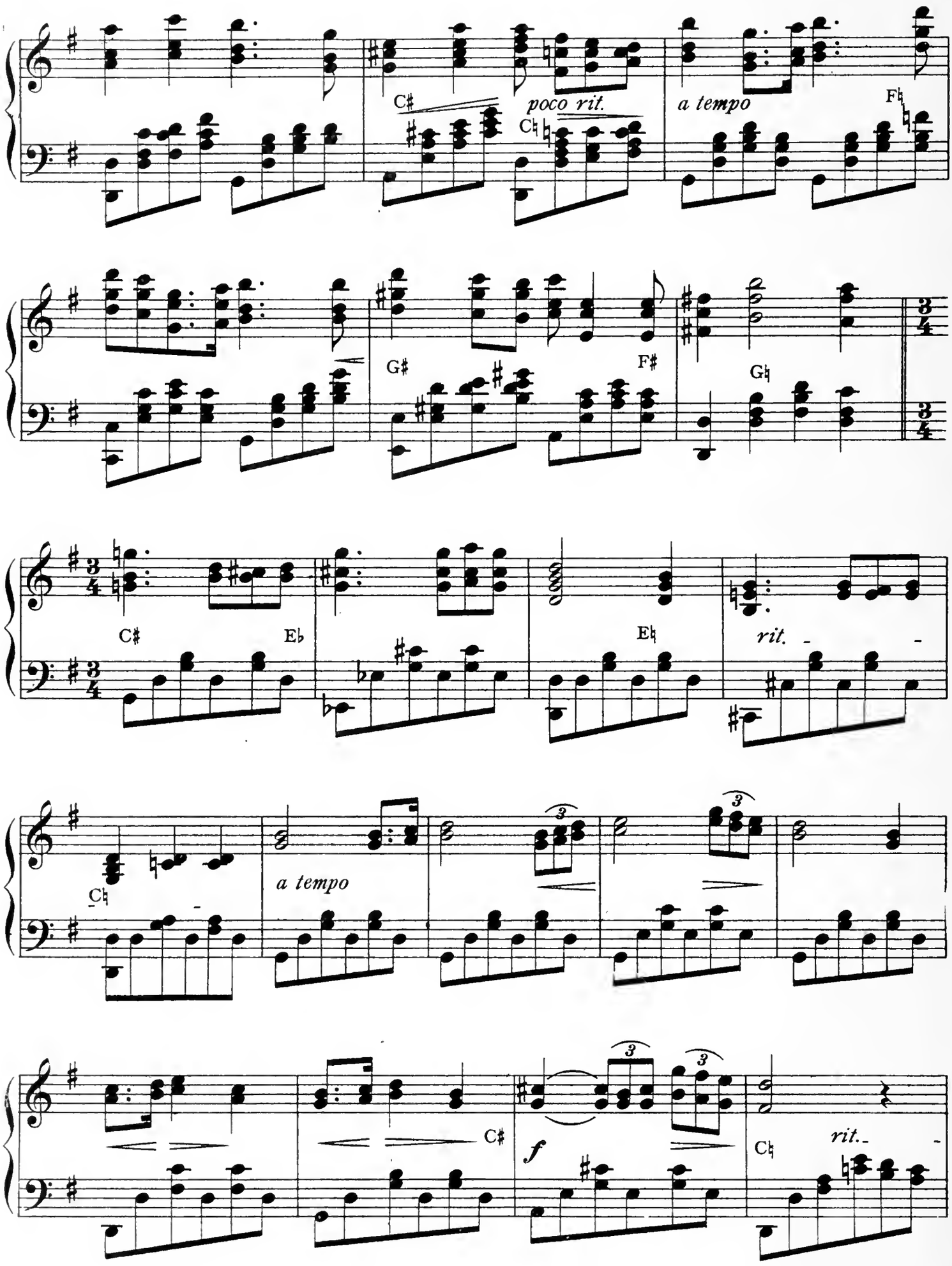
Song Without Words.

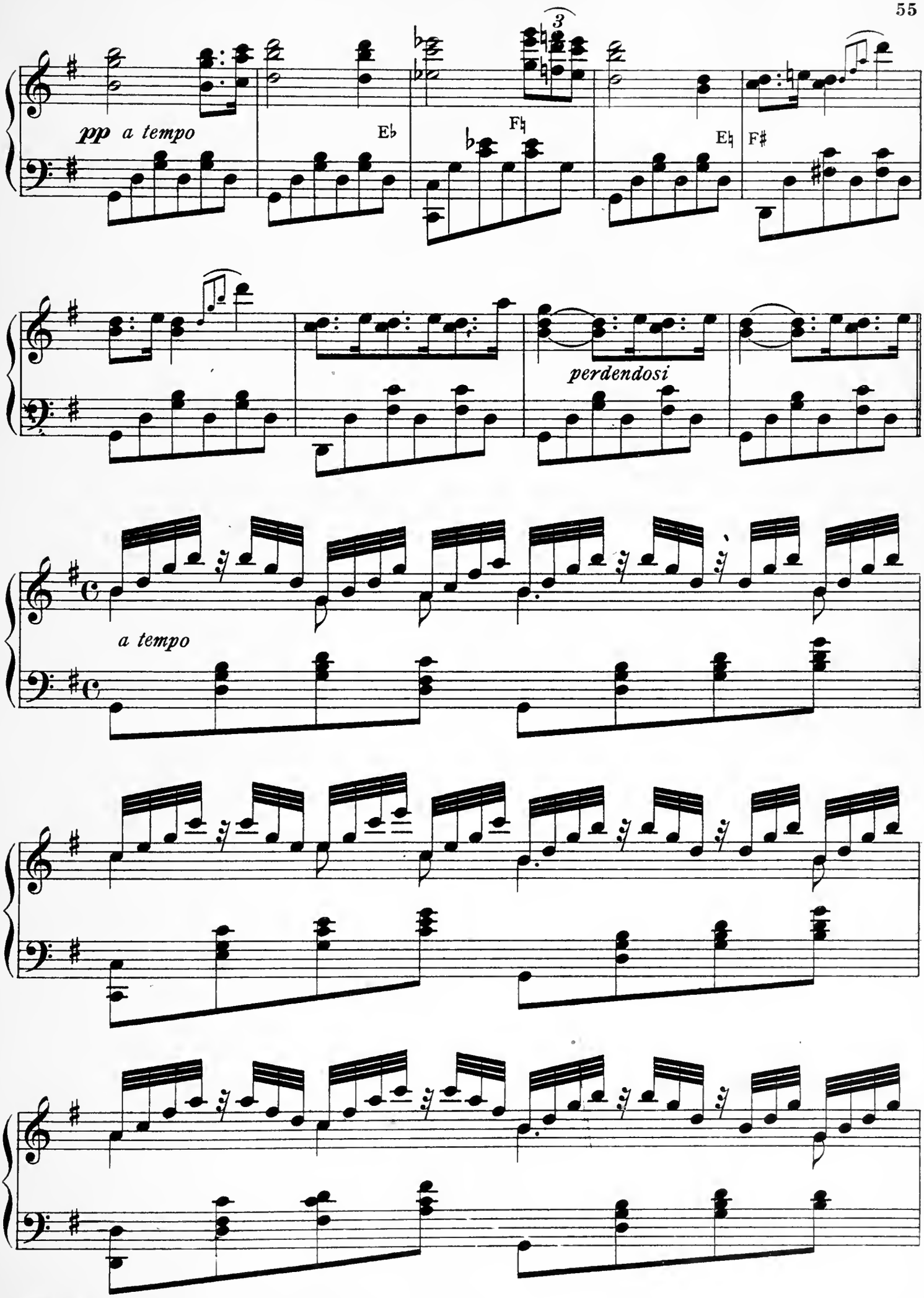
H. E. Parkhurst.

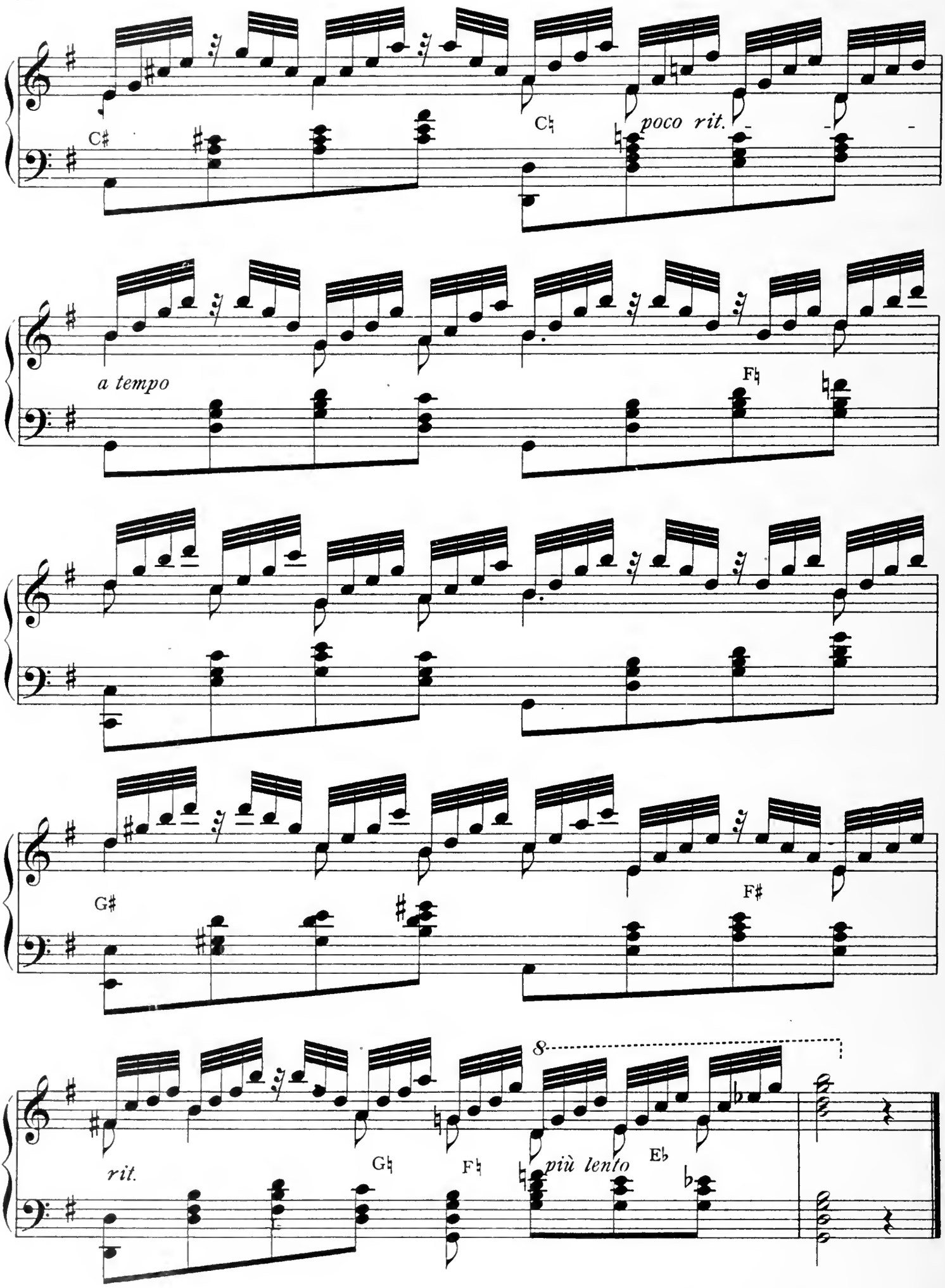
INTRODUCTION

Allegro moderato.




C♯
poco rit.
C♮
a tempo
F♮
G♯
F♯
G♮
C♯
E♭
E♮
rit.
C♮
a tempo
C♯
f
C♮
rit.


pp a tempo
E♭
F♮
E♮
F♯
perdendosi
a tempo


C♯
C♮
poco rit.
a tempo
F♮
G♯
F♯
rit.
G♮
F♮
8
più lento
E♭

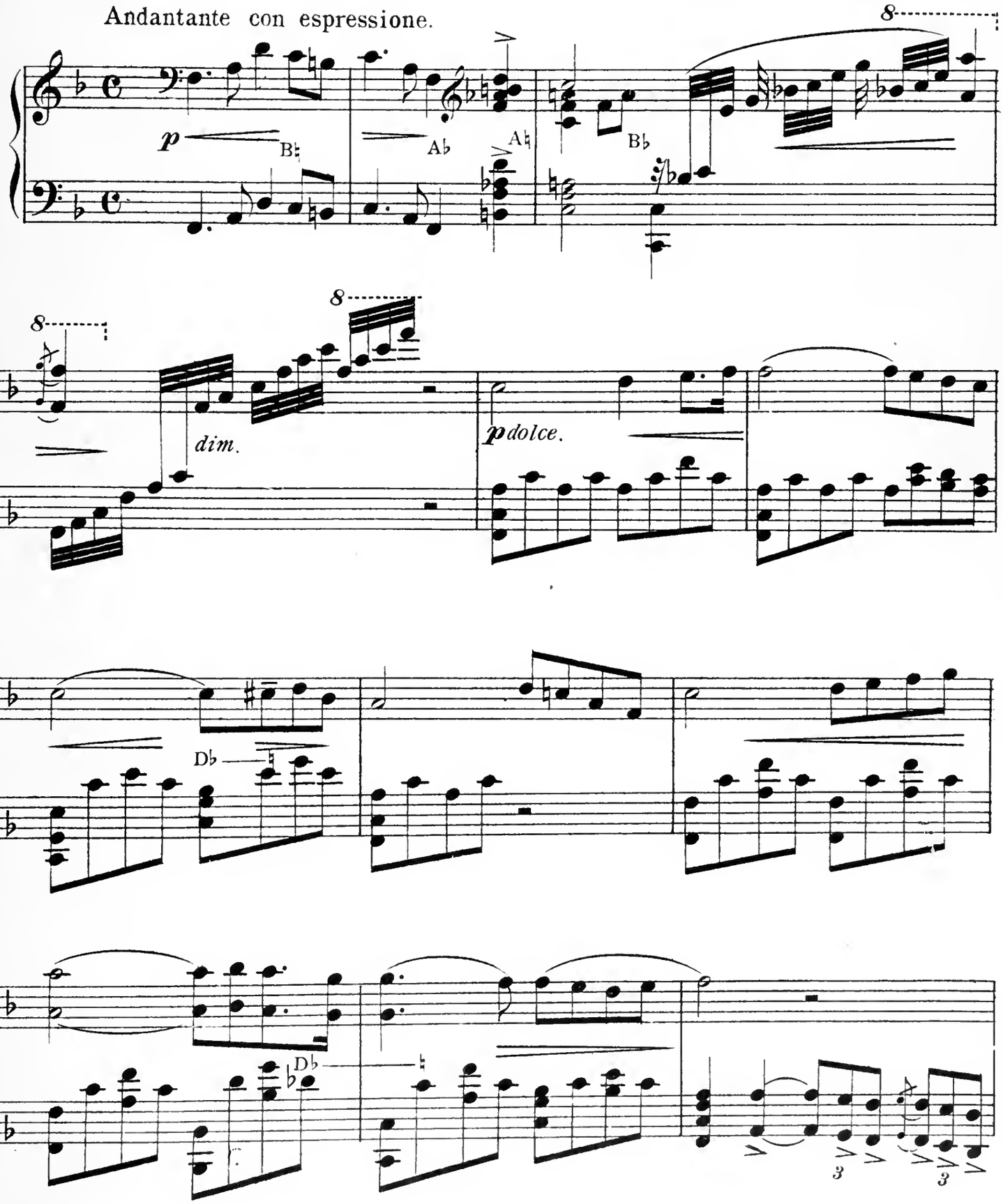
ROMANZE. Originally, a ballad, in the Romanze dialect; the name being later transferred to stories of love and knightly adventure, which were often set to music. Later it was used in the instrumental sense as a title applied to an irregular, though delicate and romantic composition

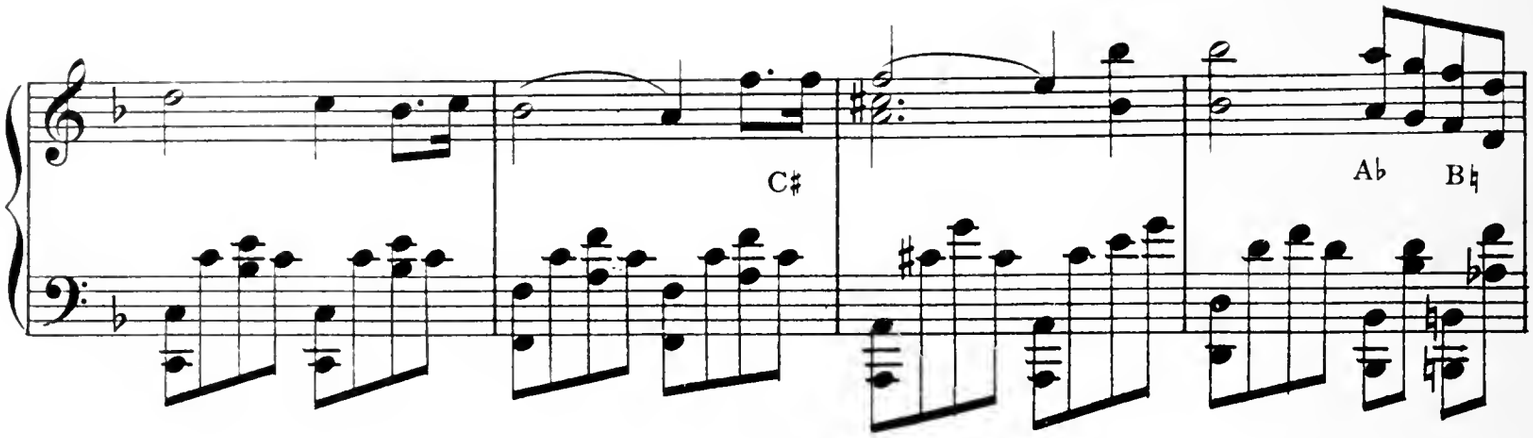
Frühlings Erwachen.

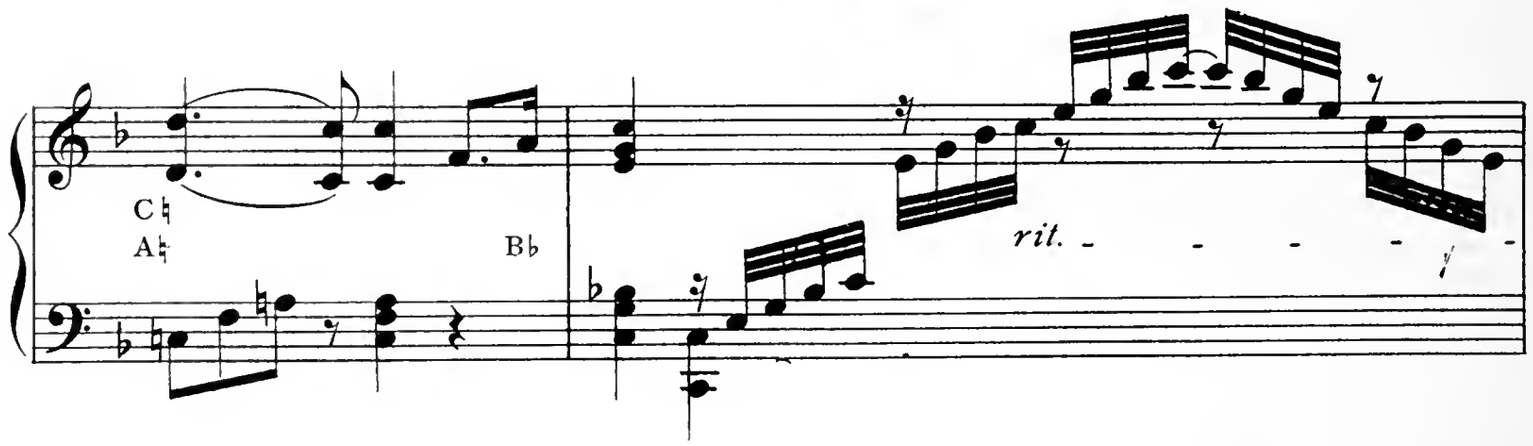
ROMANZE.

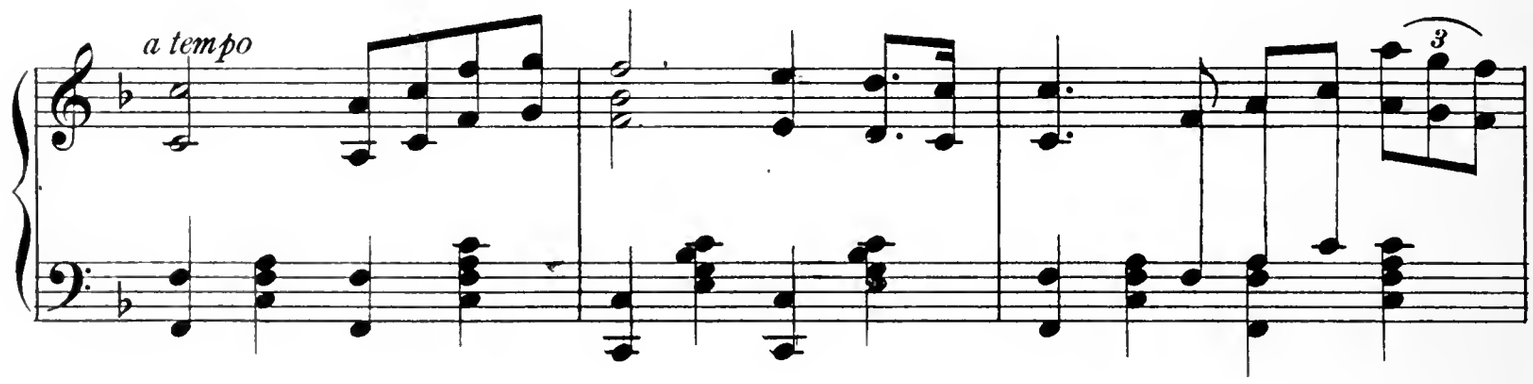
Emanuel Bach.
Arr. by G. I. R.

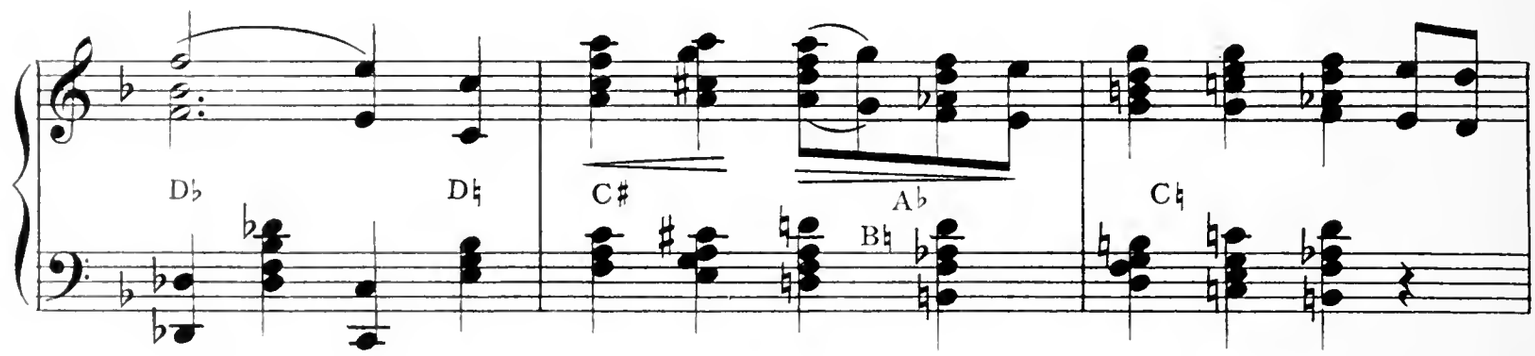
Andantante con espressione.

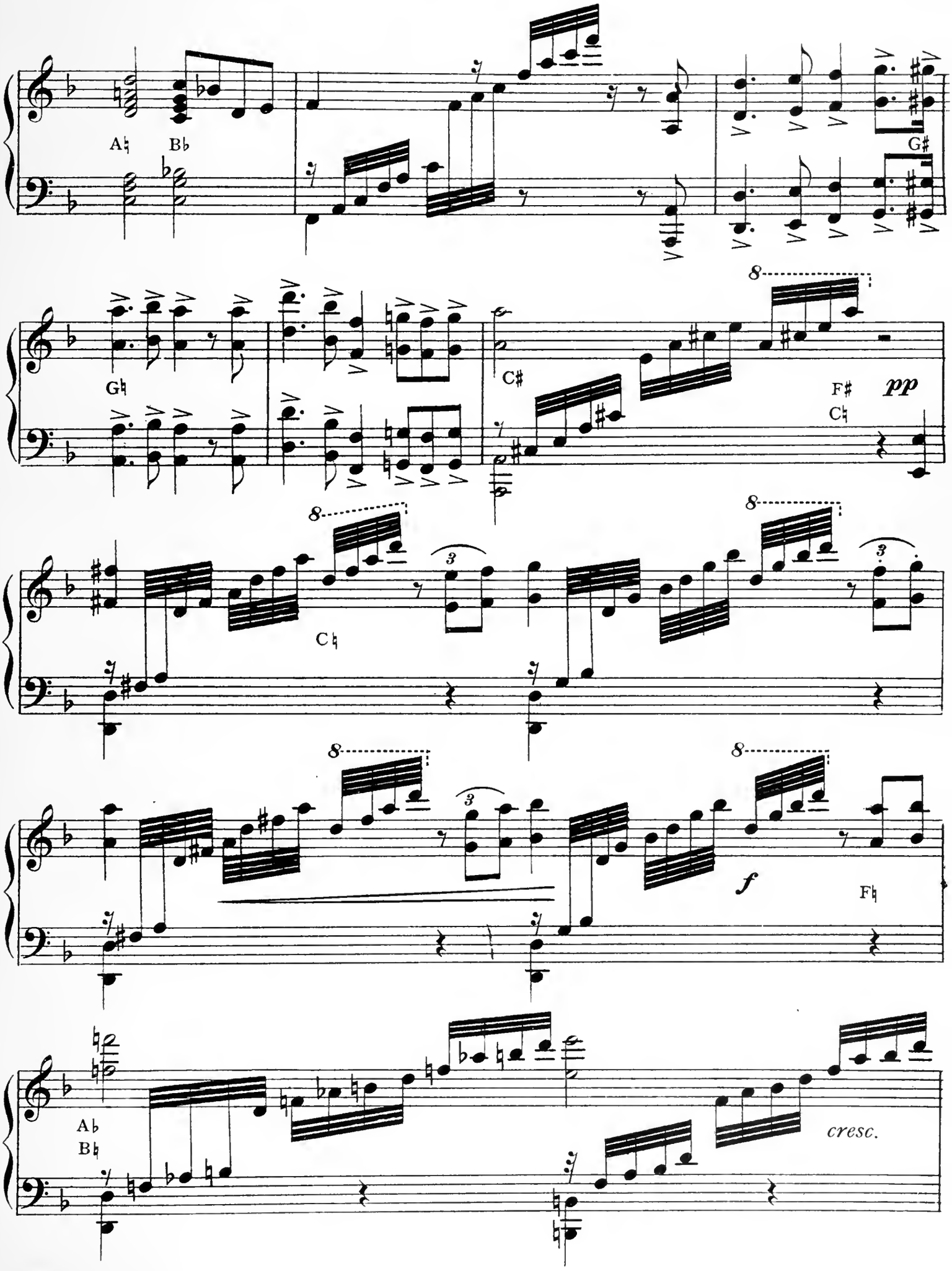


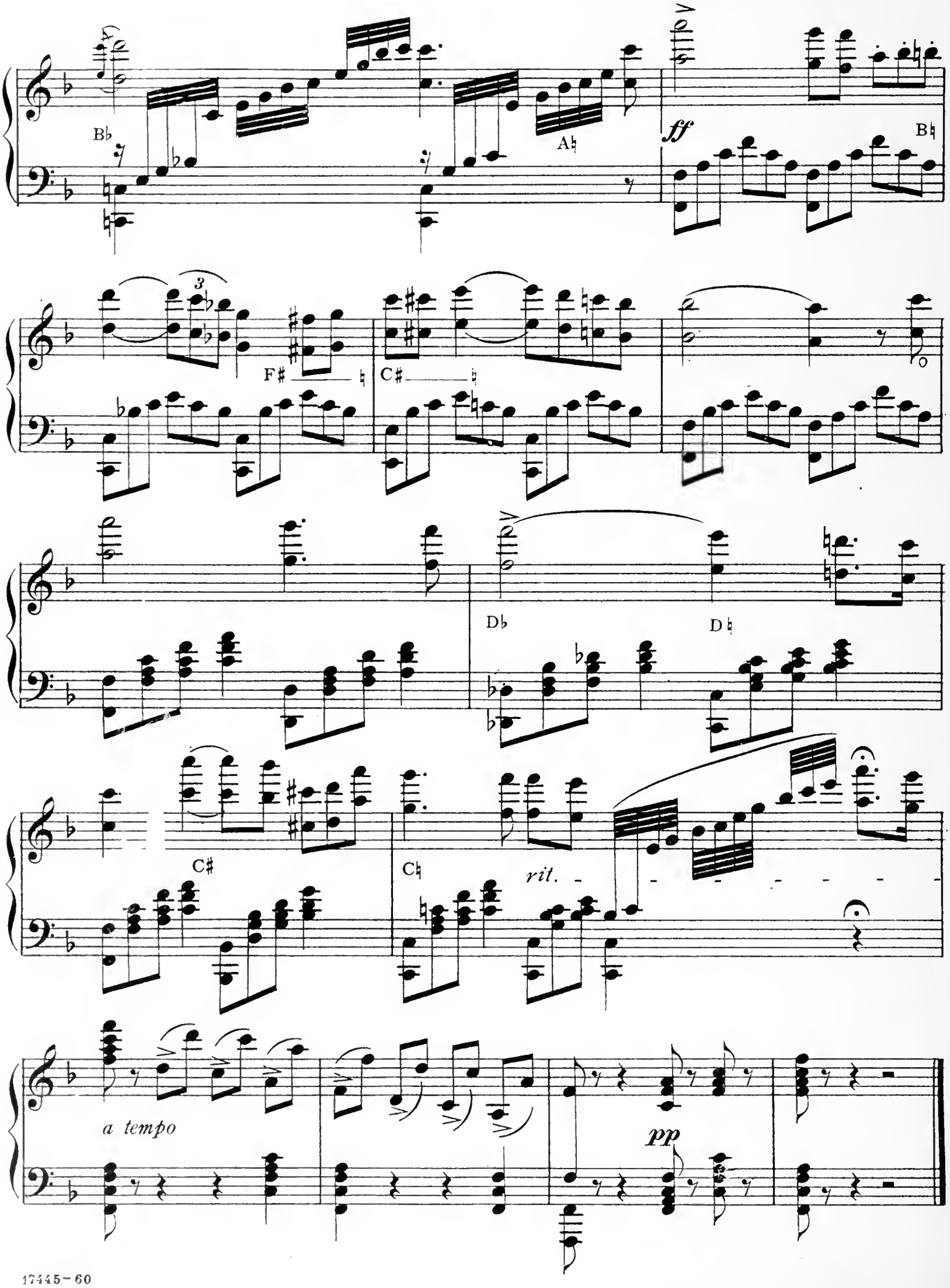

C♯
A♭
B♮


C♮
A♮
B♭
rit.


a tempo
3


D♭
D♮
C♯
A♭
B♮
C♮


A♮ B♭
G♯
G♮
C♯
F♯
C♮
pp
C♮
f
F♮
A♭
B♮
cresc.


B♭
A♮
ff
B♮
F♯
C♯
D♭
D♮
C♯
C♮
rit.
a tempo
pp

Date Due

All library items are subject to recall at any time.

NOV 0 1 2008		

Brigham Young University

Harold B. Lee Library
3 1197 22686 9987
Utah Bookbinding Co SLC, UT 1/7/10 97

Date Due

All library items are subject to recall at any time.

FEB 2 2 2010		
MAR 1 5 2010		

Brigham Young University